

THE ALBION

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No. 1020.

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For the convenience of Subscribers residing in remote places, the weekly numbers are reissued in Monthly Parts, stitched in a wrapper, and forwarded with the Magazines.—Subscriptions for the Stamped Edition for the Continent cost not less than Three Months, and in advance, are received by M. BAUDRY, 3, Quai Malaquais, Paris, or at the Publishing Office, 11, Wellington-street North, Strand, London. For France and other Countries not requiring the postage to be paid in London, 25fr. or 12. 2s. the year. To other Countries, the postage in addition.

(JAMES HOLMES, TOOK'S COURT, CHANCERY LANE.)

UNIVERSITY OF LONDON.

NOTICE IS HEREBY GIVEN, That the Annual Examination for MATRICULATION in this University will commence on MONDAY, the 5th of JULY. The Certificate of age must be transmitted to the Registrar before day before the Examination begins.

By order of the Senate,
May 11, 1847.
R. W. ROTHMAN, Registrar.

INSTITUTE OF MEDICINE AND ARTS.

DEPARTMENT OF ARTS.—Gentlemen engaged in Literary or Scientific pursuits, and desirous of obtaining the degree of A.M. or Ph.D. from the Scottish or Continental Universities, not requiring residence, may receive every assistance and instruction. It is not necessary to attend the Lectures at the Institute.

For Matriculation at the University of London meet every Evening from Seven to Nine o'clock.

For Prospectuses, &c. apply at the Institute, 1, Whitefriars-street, Fleet-street; to Dr. Cooke, F.R.S., 4, Caroline-street, Bedford-square; or to Mr. Hoblyn, A.M. Oxon, 2, Sussex-place, Regent's Park.

ROYAL INSTITUTE OF BRITISH ARCHITECTS.

16, Lower Grosvenor-street, Grosvenor-square, London.

COMPETITION FOR THE MEDALS, 1847.

THE MEDALS OF THE INSTITUTE will be awarded to the Authors of the best ESSAYS on the following subjects:—

1. On the Application of the Principles of Sculpture and Ornament to Architecture, and the principles which should regulate their introduction into Buildings generally, both with regard to beauty of embellishment, and propriety of style.

2. On the Theory and Practice of the Decorative Chimnies, particularly in Dwelling Houses, with regard to the formation of Fireplaces, Flues, and all the parts connected therewith, in order to insure sufficient draught and exit of smoke.

The Essay to contain detailed statements of experiments and practical results.

THE GOLD MEDALLION will be awarded to the best Design for a Building to contain Public Baths, on a comprehensive scale, with all suitable accessories, and combining the magnificence of the Ancients with the uses and purposes of modern times.

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The competition for the Silver Medallion is limited to Members of the Institution under the age of twenty-four years.

Each Essay and set of Drawings to be delivered at the Rooms of the Institute, on or before the 31st of December, 1847, by Twelve o'clock at noon.

Further information may be had on application to the Secretaries.

Her Majesty having been pleased to grant her gracious permission for the ROYAL MEDAL to be conferred on such distinguished Architect or Man of Science, of any Country, as may have designed or executed any building of high merit, or produced any plan tending to promote or facilitate the knowledge of Architecture, or the various branches of Science connected therewith, the Council will in January, 1848, proceed to take into consideration the appropriation of the Royal Medal accordingly.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND.

THE GENERAL MAY MEETING will be held at the Society's Rooms, in Hanover-square, on SATURDAY, the 22nd instant, at Twelve o'clock precisely.

By order of the Council,
JAMES HUDSON, Secretary.

ROYAL AGRICULTURAL SOCIETY OF ENGLAND. TENDERS FOR CONTRACT.

THE ROYAL AGRICULTURAL SOCIETY OF ENGLAND is desirous of receiving Tenders from Landowners and others for the supply of a Cold Dinner for 120 persons, with a Pint of Port or Sherry for each person, in the First Pavilion of the Society at Northampton, on Thursday, the 10th instant, on the occasion of the ensuing Annual Country Meeting for the South-Midland District.

Printed Forms of Tender may be obtained on personal or written application to the Secretary, at the Office of the Society, No. 12, Hanover-square, London; and must be returned to him in a duplicate, properly filled up, on or before Tuesday, the 1st of June.—The Society not binding itself to take the lowest tender.

By order of the Council,
JAMES HUDSON, Secretary.

ROYAL BANK OF AUSTRALIA.

MOORE-STREET, LONDON.

The Half-yearly Dividend, at the rate of Six per Cent. per Annum, due the 15th instant, will be payable on or after the First of May next. To Shareholders resident in Scotland, at the office of the Agents, Messrs. R. & T. Allan, 11, St. Andrew's-square, Edinburgh.

The Court of Directors grant Letters of Credit and Bills, at 3 or 4 days' sight, on their Branches at Sydney, Port Philip, Hobart Town, and Launceston; and are also receiving money on Deposit for fixed periods, at a rate of interest to be agreed on, varying according to the term for which it is taken.

By order of the Board,
G. H. WRAY, Manager.

PICTURE GALLERY, 16, Old Bond-street.

TO NOBLEMEN, GENTLEMEN, AND OTHERS.—A WOODEN having imported Pictures from the Continent for PICTURES, has now taken the above Gallery for the SALE of PICTURES, upon the principle that whatever is sold there shall be the genuine work of the Master described at the time of purchase, as far as can be ascertained by strict examination, judgment, with the greatest confidence.—S.W. continues to value, arrange, clean, line, and restore collections, &c. as usual.

BRONZES.—THOMAS PRACE begs to inform the Nobility and Gentry that he has lately made considerable additions to his extensive collection of Bronzes, which have been selected with a view of combining classic design with superior quality of finish. By one of the recent modifications of the Tariff, these elegant Ornaments are admitted free of duty, and their cost consequently considerably lowered. Thomas Prace, Importer of Bronzes from Dresden China, and other Works of Art, 35, Ludgate-street, (opposite to the Church).

TO LITERARY INSTITUTIONS, &c.—A SITUATION AS LIBRARIAN

is desired by an experienced Bookbinder, who would not object to keep the books in repair. Address W. Z. 43, Southampton-buildings, Holborn, London.

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PHOTOGRAPHIC MINIATURES, 234, Regent-street.

—Mr. KILBURN begs the favour of an inspection of these MINIATURES, which are AN IMPORTANT IMPROVEMENT UPON THE DAGUERRETYPE PORTRAITS. The likenesses taken by the photographic process across merely as a sketch for the miniature, which is painted by M. Manson, whose productions on ivory are so celebrated in Paris. They have when finished all the delicacy of an elaborate miniature, with the infallible accuracy of expression only attainable by the photographic process. Licensed by the patentee.

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—A Crest engraved and 20 quires of Note Paper embossed from the same, for 12s. Cypher Dies for Ladies, at the same price. Eight dozen best adhesive Envelopes (cream laid, embossed with two or three initials or Crest, for 1s. 6d. A Crest or Cypher Die engraved and 500 best Papers, embossed from the same, 15s.

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* Country orders punctually attended to.—Capital Envelopes, 8 dozen for 6d.; superfine Note Paper, 2d. per quire.

LAW LIFE ASSURANCE SOCIETY, Fleet-street, next St. Dunstan's Church, April 8, 1847.

NOTICE IS HEREBY GIVEN, that the DIVIDENDS on the Capital Stock of this Society for the year 1846 are in the course of Payment, and can be received any day (Tuesday excepted) between the hours of Ten and Three o'clock.

By order of the Directors,
GEORGE KIRKPATRICK, Actuary.

CALEDONIAN RAILWAY.

LOANS ON DEBENTURES. The Caledonian Railway Company are prepared to receive TENDERS FOR LOANS on Debentures, in sums of not less than 500l. for Three or Five Years, bearing interest at the rate of 5 per cent. per annum, payable Half-yearly; and Sir John Macneill, London, Liverpool, Manchester, or Bristol.

Tenders to be addressed to this Office. Parties may also communicate personally with Messrs. Foster & Heathwaite, 68, Old Broad-street, London.

By order of the Directors,
D. BARKINE, Treasurer.

Caledonian Railway Office, 132, Princess-street, Edinburgh, March 26, 1847.

IN CHANCERY.

SIR JOHN MACNEILL, Plaintiff, vs. JOHN WILLIAMS and Others, Defendants.

We, the undersigned, Messrs. John Williams & Co., of the Strand, Bookellers, having published a Work, entitled "Comprehensive Tables for the Calculations of Earthwork as connected with Railways, Canals, Docks, Harbours, &c., giving the quantities for each base and slope at once, and a Practical Treatise on Earthwork in general," Edited by Edward George Hughes, Civil Engineer; together with an Appendix to Tables for the Calculations of Earthwork as connected with Railways, Roads, Canals, &c., and the Results from the same, as so far as they relate to "M.R.L." which, without our knowledge or intention, contains portions which are alleged by Sir John Macneill to be a Piracy upon a Work entitled "Tables for Calculating the Cubic Quantity of Earthwork in the Cuttings and Embankments of Canals, Railways, and Private Roads," by Sir John Macneill, Civil Engineer, &c., &c., but from which alleged Piracy the Appendix, by Mr. W. J. Hughes, is admitted to be entirely free; and Sir John Macneill having instituted a suit against us in the Court of Chancery, IN CONSEQUENCE of our inability to obtain any communication with Mr. Edward George Hughes who was represented to, and believed by, us to be the calculator or author of the Tables, and who is supposed to be on the Continent, we have no alternative but to deliver all the remaining copies of Mr. Edward George Hughes' work to Sir John Macneill, in order to discontinue the publication thereof. And we hereby caution all Booksellers and Publishers against selling the said work.

JOHN WILLIAMS & CO.

COTTESS CIRCULATING LIBRARY and READING ROOM, 129, Chancery, near the New Post-Office.

The Library is well selected, and consists of upwards of 20,000 Volumes of Standard Works, in History, Biography, Travels, Popular Novels, and a selection from the best French Authors.—Terms, 5s. 2s. 4s. 2s. 2s. and 1s. 2s. per annum. The Reading Room is well supplied with the Morning, Evening, and Scotch Newspapers, Reviews, and Magazines.—Terms, 2s. 2s. per annum.

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The only system by which Subscribers can depend upon the immediate perusal of all the New Publications, that is pursued at CHURTON'S LIBRARY, 26, HOLLES-STREET, namely, to place at their disposal an unlimited supply of every New Work, ENGLISH, FRENCH, and GERMAN, the day it issues from the press. The whole of these extensive additions not being required after their popularity has in some degree subsided, they are annually offered to subscribers, at prices varying from one quarter to half their published prices, so that for an additional guinea per annum a Subscriber may acquire a valuable library.

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BOOKS SELLING OFF.

In consequence of the great additions of important New Works continually being made to

CHURTON'S LIBRARY, 26, HOLLES-STREET, requiring an extension of the space hitherto devoted to the Library, the Proprietor has determined to sell off, during the months of May and June, a large portion of his retail stock of Miscellaneous and New Books. A Catalogue (which can be had on application, or will be sent by post on receipt of two stamps) is now ready, with the prices affixed; but as the object is to clear out, many of them will be sold at a discount. Country Booksellers will find this an excellent opportunity of increasing their stock at a small cost.

A QUARTERLY LIST of the principal NEW WORKS published in Germany can be had (gratis) of

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Sales by Auction.

THE LATE WILLIAM COLLINS, ESQ. R.A.
Messrs. CHRISTIE & MANSON respectfully inform the Nobility and Gentry, that on **MONDAY, May 31st**, at 1 o'clock, precisely, they will **SELL BY AUCTION**, at their Great Room, King-street, St. James's-square (by order of the Executors),

THE exquisite Works in Oil and Water Colours of that charming and estimable Artist **WILLIAM COLLINS, Esq. R.A.**, including the Sketches in Italy as well as those made during his tours in this country.
Further notice will be given.

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A VALUABLE COLLECTION OF BOOKS, the property of the late **Rev. R. H. NASH, D.D. ex-F.T.C.D.** will be **SOLD BY PUBLIC AUCTION**, at the Glebe House, Arlestone, near Epsom, county of Surrey, on the 2nd of June, and following days.

The Library contains the finest editions of the Greek and Latin Fathers and Ecclesiastical Writers, as well as of the Classics; a considerable store of Standard English Literature, and many rare and valuable books in Italian, Spanish, and French; many superb volumes of Prints, &c. &c.
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No Advertisements can be received for the First Part after May 31.

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History of Greece. By George Grote, Esq. Vols. III. & IV. Murray.

As Mr. Grote advances from the mythic into the historic ages of Greece he takes a firmer grasp of his subject; and applies inductive powers of no common order to tracing the connexion and sequence of ascertained events the dates of which for the most part rest on plausible conjecture. The volumes now before us are divided into four portions. The first relates the History of Early Athens and the Legislation of Solon;—the second contains a succinct but accurate account of the Grecian Colonies;—the third briefly sketches the contemporary nations which surrounded Greece;—and the fourth brings down the general history of Greece to the Battle of Marathon. The author has put forth all his strength in investigating the character of the Solonian legislation and the nature of the democratic modifications introduced by Kleisthenes. He defends, rather than applauds, the Seisachtheia and its depreciation of the currency, by which debtors were relieved to the amount of twenty-five per cent, and creditors subjected to a proportionate loss; and he adds some remarks which point out a very important but little-noticed characteristic of Athenian history.

"The philosophical thinkers on politics conceived (and to a great degree justly, as I shall show hereafter) that the conditions of security, in the ancient world, imposed upon the citizens generally the absolute necessity of keeping up a military spirit and willingness to brave at all times personal hardship and discomfort; so that increase of wealth, on account of the habits of self-indulgence which it commonly introduces, was regarded by them with more or less of disfavour. If in their estimation any Grecian community had become corrupt, they were willing to sanction great interference with pre-existing rights for the purpose of bringing it back nearer to their ideal standard: and the real security for the maintenance of these rights lay in the conservative feelings of the citizens generally, much more than in the opinions which superior minds imbibed from the philosophers. Those conservative feelings were in the subsequent Athenian democracy peculiarly deep-rooted: the mass of the Athenian people identified inseparably the maintenance of property in all its various shapes with that of their laws and constitution: and it is a remarkable fact, that though the admiration entertained at Athens for Solon was universal, the principle of his Seisachtheia and of his money-depreciation was not only never imitated, but found the strongest tacit reprobation; whereas at Rome, as well as in most of the kingdoms of modern Europe, we know that one debasement of the coin succeeded another—the temptation, of thus partially eluding the pressure of financial embarrassments, proved, after one successful trial, too strong to be resisted, and brought down the coin by successive depreciations from the full pound of twelve ounces to the standard of one half ounce. It is of some importance to take notice of this fact, when we reflect how much 'Grecian faith' has been degraded by the Roman writers into a byword for duplicity in pecuniary dealings. The democracy of Athens (and, indeed, the cities of Greece generally, both oligarchies and democracies) stands far above the senate of Rome, and far above the modern kingdoms of France and England until comparatively recent times, in respect of honest dealing with the coinage: moreover, while there occurred at Rome several political changes which brought about new tables, or at least a partial depreciation of contracts, no phenomenon of the same kind ever happened at Athens, during the three centuries between Solon and the end of the free working of the democracy. Doubtless there were fraudulent debtors at Athens, and the administration of private law, though it did not in any way connive at their proceedings, was far too imperfect to

repress them as effectually as might have been wished. But the public sentiment on the point was just and decided, and it may be asserted with confidence that a loan of money at Athens was quite as secure as it ever was at any time or place of the ancient world,—in spite of the great and important superiority of Rome with respect to the accumulation of a body of authoritative legal precedent, the source of what was ultimately shaped into the Roman jurisprudence. Among the various causes of sedition or mischief in the Grecian communities, we hear little of the pressure of private debt."

Under the Solonian constitution the Athenian government was essentially aristocratic:—the democracy was the creation of Kleisthenes. It derived its existence and its vitality from the increased power given by that reformer to the Ekklesia, or assembly of the people.

"To render the Ekklesia efficient, it was indispensable that its meetings should be both frequent and free: men thus became trained to the duty both of speakers and hearers, and each man, while he felt that he exercised his share of influence on the decision, identified his own safety and happiness with the vote of the majority, and became familiarized with the notion of a sovereign authority which he neither could nor ought to resist. This was an idea new to the Athenian bosom; and with it came the feelings sanctifying free speech and equal law—words which no Athenian citizen ever afterwards heard unmoved: together with that sentiment of the entire commonwealth as one and indivisible, which always overruled, though it did not supplant, the local and cantonal specialities. It is not too much to say that these patriotic and ennobling impulses were a new product in the Athenian mind, to which nothing analogous occurs even in the time of Solon: they were kindled in part doubtless by the strong reaction against the Peisistratids, but still more by the fact that the opposing leader, Kleisthenes, turned that transitory feeling to the best possible account, and gave to it a vigorous perpetuity, as well as a well-defined positive object, by the popular elements conspicuous in his constitution. His name makes less figure in history than we should expect, because he passed for the mere renovator of Solon's scheme of government after it had been overthrown by Peisistratus. Probably he himself professed this object, since it would facilitate the success of his propositions: and if we confine ourselves to the letter of the case, the fact is in a great measure true, since the annual Senate and the Ekklesia are both Solonian—but both of them under his reform were clothed in totally new circumstances, and swelled into gigantic proportions. How vigorous was the burst of Athenian enthusiasm, altering instantaneously the position of Athens among the powers of Greece, we shall hear presently from the lips of Herodotus, and shall find still more unequivocally marked in the facts of his history."

To Kleisthenes must be attributed the praise or blame of having devised the Ostracism; which Mr. Grote regards as a protective process, without which his other institutions could not have reached maturity. It appears at first sight an unjust proceeding to banish a citizen without special accusation, trial, or defence, for a period of ten or five years. The punishment, it is true, involved no loss of fortune and no injury to reputation; and great precaution was used to prevent it from being perverted to the purposes of party. The Senate and the Ekklesia first deliberated whether or not the condition of public affairs was so menacing as to require the application of such an exceptional measure; and after they had decided in the affirmative it was necessary that six thousand voters at the least—one-fourth of the entire citizen population—should concur in the selection of a victim. When a statesman appealed to the Ostracism to remove a rival—as Pericles did in the case of Thucydides—he placed himself in as much danger as the person whom he assailed. The process of ostracizing was not opened against one citizen exclusively. The issue placed before the voter was:—"There is danger to the

State; name the person whom you believe dangerous." Still, we are not convinced of the policy of such an institution; though Mr. Grote pleads much in its defence that deserves our attention.

"I should hardly have said so much about this memorable and peculiar institution of Kleisthenes, if the erroneous accusations, against the Athenian democracy, of envy, injustice, and ill-treatment of their superior men, had not been greatly founded upon it, and if such criticisms had not passed from ancient times to modern with little examination. In monarchical governments, a pretender to the throne, numbering a certain amount of supporters, is as a matter of course excluded from the country: the Duke of Bordeaux cannot now reside in France—nor could Napoleon after 1815—nor Charles Edward in England during the last century. No man treats this as any extravagant injustice, yet it is the parallel of the ostracism—with a stronger case in favour of the latter, inasmuch as the change from one regal dynasty to another does not of necessity overthrow all the collateral institutions and securities of the country. Plutarch has affirmed that the ostracism arose from the envy and jealousy inherent in a democracy, and not from justifiable fears—an observation often repeated, yet not the less demonstrably untrue. Not merely because ostracism so worked as often to increase the influence of that political leader whose rival it removed—but still more, because, if the fact had been as Plutarch says, this institution would have continued as long as the democracy, whereas it finished with the banishment of Hyperbolus, at a period when the government was more decisively democratic than it had been in the time of Kleisthenes. It was, in truth, a product altogether of fear and insecurity, on the part both of the democracy and its best friends—fear perfectly well-grounded, and only appearing needless because the precautions taken prevented attack: so soon as the diffusion of a constitutional morality had placed the mass of the citizens above all serious fear of an aggressive usurper, the ostracism was discontinued. And doubtless the feeling, that it might safely be dispensed with, must have been strengthened by the long ascendancy of Perikles—by the spectacle of the greatest statesman whom Athens ever produced, acting steadily within the limits of the constitution; and by the ill-success of his two opponents, Kimon and Thucydides—aided by numerous partisans and by the great comic writers, at a period when comedy was a power in the state such as it has never been before or since—in their attempts to get him ostracised. They succeeded in fanning up the ordinary antipathy of the citizens towards philosophers so far as to procure the ostracism of his friend and teacher Damon; but Perikles himself (to repeat the complaint of his bitter enemy the comic poet Kratinus) 'was out of the reach of the oyster-shell.' If Perikles was not conceived to be dangerous to the constitution, none of his successors were at all likely to be so regarded. Damon and Hyperbolus were the two last persons ostracised: both of them were cases, and the only cases, of an unequivocal abuse of the institution, because, whatever the grounds of displeasure against them may have been, it is impossible to conceive either of them as menacing to the state—whereas all the other known sufferers were men of such position and power, that the 6,000 or 8,000 citizens who inscribed each name on the shell, or at least the large proportion of them, may well have done so under the most conscientious belief that they were guarding the constitution against real danger. Such a change in the character of the persons ostracised plainly evinces that the ostracism had become disservice from that genuine patriotic prudence which originally rendered it both legitimate and popular: it had served for two generations an inestimable tutelary purpose—it lived to be twice dishonoured—and then passed, by universal acquiescence, into matter of history."

The account given of the Greek colonies by Mr. Grote is the most complete that has ever been published. It exhibits the research of a profound scholar and the skill of an enlightened statesman. It has been said that much of the vigour which Gibbon displays in the description of battles may be ascribed to his having served

in the militia;—with greater justice it may be remarked that the skill with which Mr. Grote solves many difficult problems in the colonial policy of the Grecian states has been derived from the training and discipline which his mind has received in Parliament. His accounts of the Phœnicians, Egyptians, and Persians, necessarily more brief, are not quite so satisfactory; and he has not noticed what we deem the chief source of much perplexity in oriental history—that Darius and Cyrus, (Darawesh and Khoresh) are not so much proper names as titles of sovereignty. He has, however, developed a fact of some importance,—that the Persians at the time of the first invasion were as much feared as they were afterwards despised; and hence the partial triumph at Marathon was more fondly remembered than the decisive victory at Plataea. In fact, Athens was in more danger after than before the battle of Marathon; and nothing but the promptitude exhibited saved it from falling into the hands of the defeated Persians.—

"The fleet was observed to take the direction of Cape Sunium—a portion being sent to take up the Eretrian prisoners and the stores which had been left in the island of Ægiia. At the same time a shield, discernible from its polished surface afar off, was seen held aloft upon some high point of Attica—perhapse the summit of Mount Pentelikus, as Colonel Leake supposes with much plausibility. The Athenians doubtless saw it as well as the Persians; and Miltiades did not fail to put the right interpretation upon it, taken in conjunction with the course of the departing fleet. The shield was a signal put up by partizans in the country, to invite the Persians round to Athens by sea, while the Marathonian army was absent. Miltiades saw through the plot, and lost not a moment in returning to Athens. On the very day of the battle, the Athenian army marched back with the utmost speed from the precinct of Hēraklēs at Marathon to the precinct of the same god at Kynosarges close to Athens, which they reached before the arrival of the Persian fleet. Datis soon came off the port of Phalerum, but the partisans of Hippias had been dismayed by the rapid return of the Marathonian army, and he did not therefore find those aids and facilities which he had anticipated for a fresh disembarkation in the immediate neighbourhood of Athens. Though too late, however, it seems that he was not much too late: the Marathonian army had only just completed their forced return-march. A little less quickness on the part of Miltiades in deciphering the treasonable signal, and giving the instant order of march—a little less energy on the part of the Athenian citizens in superadding a fatiguing march to a no less fatiguing combat—and the Persians with the partisans of Hippias might have been found in possession of Athens. As the facts turned out, Datis, finding at Phalerum no friendly movement to encourage him, but, on the contrary, the unexpected presence of the soldiers who had already vanquished him at Marathon—made no attempt again to disembark in Attica, and sailed away, after a short delay, to the Cyclades."

Mr. Grote's defence of the Athenian people against the charge of having treated Miltiades with ingratitude, is triumphant. Having recounted his trial, and the circumstances of his death from a gangrened wound, the writer adds:

"Thus closed the life of the conqueror of Marathon. The last act of it produces an impression so mournful, and even shocking—his descent, from the pinnacle of glory, to defeat, mean tampering with a temple-servant, mortal bodily hurt, undefended ignominy, and death under a sentence of heavy fine, is so abrupt and unprepared—that readers, ancient and modern, have not been satisfied without finding some one to blame for it: we must except Herodotus, our original authority, who recounts the transaction without dropping a single hint of blame against any one. To speak ill of the people, as Machiavel has long ago observed, is a strain in which every one at all times, even under a democratical government, indulges with impunity and without provoking any opponent to reply; and in this instance the hard

fate of Miltiades has been imputed to the vices of the Athenians and their democracy—it has been cited in proof, partly of their fickleness, partly of their ingratitude. But however such blame may serve to lighten the mental sadness arising from a series of painful facts, it will not be found justified if we apply to those facts a reasonable criticism. What is called the fickleness of the Athenians on this occasion is nothing more than a rapid and decisive change in their estimation of Miltiades; unbounded admiration passing at once into extreme wrath. To censure them for fickleness is here an abuse of terms; such a change in their opinion was the unavoidable result of his conduct. His behaviour in the expedition of Paros was as reprehensible as at Marathon it had been meritorious, and the one succeeded immediately after the other: what else could ensue except an entire revolution in the Athenian feelings? He had employed his prodigious ascendancy over their minds to induce them to follow him without knowing whither, in the confidence of an unknown booty; he had exposed their lives and wasted their substance in wreaking a private grudge: in addition to the shame of an unprincipled project, comes the constructive shame of not having succeeded in it. Without doubt, such behaviour, coming from a man whom they admired to excess, must have produced a violent and painful revulsion in the feelings of his countrymen. The idea of having lavished praise and confidence upon a person who forthwith turns it to an unworthy purpose, is one of the greatest torments of the human bosom; and we may well understand that the intensity of the subsequent displeasure would be aggravated by this reactionary sentiment, without accusing the Athenians of fickleness."

Mr. Grote's volumes display an amount of patient and careful investigation which nothing but a deep enthusiasm in the subject could have sustained. He has strong partialities for the king-people of Athens; but, unlike Mitford, he never perverts facts to sustain a theory. His extensive acquaintance with the philosophy of politics is manifest in every page; and his reflections as a statesman are not less instructive than his narration as a historian is impressive.

Life and Adventures of Zamba, an African Negro King, and his Experience of Slavery in South Carolina. Written by Himself. Corrected and arranged by Peter Neilson. Smith, Elder & Co.

SLAVERY is dying out:—slowly, as all worn-out social institutions do, yet surely. Its universal prevalence in the great empires of antiquity—among the civilized as well as the barbarian,—in the monarchies of Assyria, the theocracies of Egypt, the republics of Hellas,—under the dispensation of Moses, the legislation of Solon, the sway of Christianity, the laws of Mohammed,—throughout all changes of government or creed—has been maintained by a very plausible fallacy as furnishing conclusive evidence that slavery has had some special mission to fulfil in the history of humanity. But were the original necessity for its existence admitted, that necessity is as visibly at an end. As a social institution, it is one of the greatest mysteries in the history of civilization. Its origin is unknown; but the dawn of the historic times reveals it in universal operation. Yet the elements of decay are visible in it from the moment when it first appears—an evidence of its original corruption which might itself answer the question of original fitness. The sages of antiquity—the highest intellects and the noblest organizations—were liable on the mere chances of war to become the property of their captors or conquerors:—and Plato was bought and sold!

The practice of selling prisoners of war for slaves lasted for many centuries under the Greek and Roman empires; and it is only in comparatively modern times that slavery has become confined, even in Western Europe and America,

to the inferior races. In the east of Europe the Caucasian breed of men and Christian blood may yet be purchased. It is not quite twenty years since a British squadron in the Mediterranean calmly looked on while an Egyptian prince swept the Morea of its Christian inhabitants and carried them into slavery. It is not even so long since we—professing to be the most enlightened and religious people in the world—bought up our countrymen's property in human life, and made the Negro a free gift of himself! Later still, the commerce in human beings has been stigmatized by constitutional and free nations of progressive Europe; and almost as we write, intelligence arrives that another European land, on the great highway to the East, has broken the bonds of its enslaved population.

The truth is, the political doctrine of the inviolability of human life and human liberty is of modern origin; and has its root in those vital revolutions which introduced the present phase of civilization. The grand initiative in social reform was then made; and from that epoch will the true history of social regeneration take date. It would be not a little curious, however, to hear some friend of violence argue that because the doctrine was only recently admitted the morality of the question was not always the same. It might as reasonably be maintained that murder, from its universal practice amongst nations, must have been a social necessity, and "had a special mission to fulfil in the history of humanity."—Institutions often continue to exist for a time after their vitality has departed, simply in virtue of their organizations; and to this only can we attribute the continued resistance to the modern movement in America. It *can*, however, be only for a time; for when the living spirit has gone, the form cannot hold together very long. Slavery as a verity is dead—and as an institution it is dying.

The volume named at the head of this article professes to be the autobiography of an African king, who was induced by the strange stories told him by the captain of a slave-trader of the white man's country to embark with a large property in gold and slaves, and pay a visit to America. The captain, it seems, could not resist (how *should* such a captain?) the temptation of so rich a prize; and therefore not only took possession of Zamba's property, but sold Zamba along with his own slaves brought over as a commercial speculation from the banks of the Congo. This his African Majesty must have felt to be a gross fraud in the case of the slaves—and in the case of himself at once a fraud and a moral wrong: though, as he knew pretty well the feelings of a slave-dealer, and would almost certainly have done the same wrong himself, we are at a loss to understand how he came to put himself into such a trap. His experience of slavery is professedly contained in this work: we say *professedly*, because it bears about it suspicious indications of being a *made* book—got up for the novel-readers. Mr. Neilson, who gives his address at Kirkintilloch, and offers privately to convince the incredulous, says, in the preface, that several American friends assisted Zamba in the composition, and that he himself has taken the liberty of omitting certain portions and heightening some passages of description. So much the worse. We could have dispensed with style for the charm of original composition and the Negro's ideas in his own language. As it is, we are sure of neither. There is much meretricious ornament about the book; and certain turns of thought impossible for an African are nevertheless attributed to him. They must be set down to the editor. It is fair, however, to say that there is an under-current of sim-

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Zamba acknowledges the advantage of bringing the native and uncivilized races of Africa into contact with civilization; and exhibits in his own personal history the benefit of subjection to superior intelligence. In the progress of time, he prospers in the world and becomes rich enough to purchase his freedom. A safe and certain opportunity of returning to his own kingdom presents itself; but, on balancing all the advantages, he prefers remaining a servant in the store of a Charleston merchant to returning to the Congo and a throne. His reasoning on the subject, though simple, is satisfactory. The considerations which induce his stay are moral ones. He thinks it better to serve in a civilized land than to reign in a barbarous one—a recon- dition truth for an African king!

On the subject of the working of the slave system Zamba adds nothing to our previous knowledge. The chief interest of his book lies in that portion which treats of his early life in Africa. Much of its charm, as well as credit, is lost, as we have hinted, by being given in any other than his own phraseology. Most of the descriptions are overcharged; and we are rarely certain which may be accepted as the Negro's impressions and which are the colourings of the fancies of Mr. Neilson and those American friends who assisted in spoiling the book. The following extract contains a characteristic anecdote—and is a fair specimen of the style and its fault of unreality.—

"For the first five or six years of my life, I was allowed to roll about on the ground or floor, or walk and run as I could, but was never permitted to stray beyond the village enclosure. My father, being somewhat proud of his heir apparent, had me clothed in a red or yellow garment, which was fastened round my waist, and came down to my knees, somewhat like the petticoat worn by Scottish Highlanders; and on my head was a flashy turban adorned with beautiful feathers plucked from the birds of my fatherland, and also with a jewel or two in front. The dress was light and airy, and left me at full liberty to exercise my limbs as instinct dictated. At the age of eight or nine, I first learned to handle the bow, and soon became expert enough to bring down any small animal at an ordinary distance. I shall never forget my first grand exploit in archery. I have already mentioned that close to the eastern side of the village flowed a beautiful stream which took its rise in the mountains. It ran for many miles through a romantic and lovely glen, which was the retreat of millions of the feathered tribes, and also of numerous quadrupeds. A considerable quantity of gold was found mixed with the sand and gravel of this stream, especially after heavy rains: that is, if any one took the trouble to search for it; for to speak truly, my countrymen were by no means distinguished for industry, when they could avoid working, and the women had other things to attend to. I often used to ramble up the bed of this stream, accompanied by a young companion or two; and sometimes by some of our own family: for my sisters were very fond of me. We used to catch in this stream small fish, which shone like gold and silver; but sometimes we came across game of rather an unpleasant description, namely, small serpents and other noxious reptiles. We, however, seldom met with any of a size to alarm us much; the larger craft in general never left the Congo; but in it were crocodiles of eighteen to twenty feet in length, and also large sharks. Yet, although much traffic was carried on upon the water, and especially on the great river as it was called, there were seldom any lives lost. One day, accompanied by my sister Lemba, who at that time was about thirteen, while my age was eleven, with my bow and arrows in hand, I went to the stream, determined upon an excursion of some distance along its course. There was a splendid waterfall, about half a mile up the glen, beyond which we had been previously warned by our parents not to wander. A prohibition of this kind, amongst almost every race of mankind, generally serves as a stimulus to young

people to see what is round the corner, as it were; and so it was with Lemba and I: with gay and light hearts we proceeded on and on, although surmounting the rocky precipice, over which was the waterfall, was a work of some difficulty. When we reached the summit, young as we were, we could not help lifting up our hands in admiration of the grandeur and magnificence of the scene here presented to our view. The river was a stream which an ordinary man could step across when it was not swelled by the rains; but in the lapse of ages it had worn a most fantastic and curious channel for itself through the solid rock: at every few yards it had made an excavation, like a large cauldron, and these cavities were evidently connected by unseen apertures, causing the water to boil, and toss, and foam unceasingly. Some of these pools, again, were tolerably calm, and in them we could see the glittering fish sporting by hundreds in the element, which was literally pure as crystal. The banks of the stream were here only about ten feet apart, and rose abruptly to at least a hundred feet in height; and the light of day appearing at top as if shining through a narrow chink, and rendering everything below only half visible, in a kind of twilight. Shrubs and bushes, of a thousand varieties, sprang from the sides, and upon these sported birds, monkeys, squirrels, and other children of the forest, who almost deafened us with their incessant and uncouth cries: they seemed unanimously to agree that Lemba and I were intruders on their sequestered domains. We continued, however, to advance, amid the uproar for a few hundred yards, and could perceive from the increasing light that the ravine was widening. At last we sat down upon a ledge of rock, and my sister, from a small basket which she had carried from home, took out something for us to eat. While we were satisfying our hunger, a pretty large stone fell at our feet, and instantly a most hideous yell arose, which was heard above all the other noises; when upon looking up we perceived seated on the corner of a rock a huge blue-faced baboon, grinning at and threatening us in a most horrible manner. Poor Lemba fell a trembling, but presently recovering herself she snatched hold of my hand, and said, 'Zamba! Zamba! come, let us go home as quietly as possible. Keep your bow in readiness, but do not attempt to run. I will be cunning with baboon, else it may be bad for us.' She instantly took a bit of what we were eating, and laid it upon the stone, and then we cautiously commenced our retreat. On looking back, we could perceive the ugly fellow spring at one bound to the place we had left. We continued retreating as quickly as possible, always leaving a little of our food in the way; this delayed the enemy, but when just at the brink of the precipice we had to lay down our last morsel. The baboon seemed determined not to lose sight of us, and chattered most furiously as we were sliding down the precipice at rather a quicker rate than we had climbed up. We reached the bottom in safety, but looking up we saw our enemy preparing to descend. Although very much frightened, I adjusted my arrow with tolerable steadiness, and let fly: it was well aimed, I believe, but a small branch of a tree intervened, into which the arrow stuck. The animal seemed to understand that the arrow was sent with no friendly purpose, and attempted to pull it out of the branch; as he was leaning over for the purpose, and just at the critical moment, I sent another, which completely transfixed our foe, who came tumbling to the ground with a hideous yell."

The following is an amusing picture of an African king—a neighbour of our royal autobiographer—

"King Zembola was upon the whole rather a temperate man, considering his habits, his avocations, and his opportunities. Several of his neighbouring potentates, who could only maintain a body-guard of six or eight men, did nothing day after day but sit beneath the shade of a tree with their pipes in their mouths, and a keg of rum beside them, and were assisted in the evening to their dormitory in a state of oblivion. So long as their funds lasted they kept the war up, as the saying is; and there was one merry fellow, but an awful drunkard, named Gooloo Bambo, who again and again pawned his ornaments, and even one of his wives, to my father for a keg of rum. These, however, as soon as he could raise the means otherwise, were honourably redeemed. Who could

have thought that the civilized art of pawnbroking had been carried on in heathen Africa? This King Gooloo was a very eccentric fellow in some of his notions, particularly in regard to dress. At one period he had procured from a slave-trader a very beautiful scarlet long-tailed coat, covered with buttons and gold lace, which he wore close buttoned to the chin, but without vest, pantaloons, or even a shirt; on his head he stuck a naval officer's cocked hat, and thrust his feet into a pair of good English top-boots, but as to a shirt, he scorned such an effeminate garment. My father earnestly advised him to wear a shirt at least, if he dispensed with unmentionables. 'No, no,' said he; 'shirt made for Buckra man—shirt like woman petticoat. King Gooloo, brave warrior—have no shirt.' I saw him one day, after he had generously made the whole of his staff-officers and male attendants dead drunk, strutting in the dress I have described, with a musket over his shoulder, and doing duty as sentry at his own palace door, muttering to himself occasionally, 'King Gooloo—big fellow—great prince; wonder what English people say 'bout me—what King George think; go see him some day. What 'Merican people say of me. Oh, Gomo! Gomo! I 'stonish them some day.' He would then go over to the rum-keg, and very gravely drink his own health."

Drunkenness is the prevailing pleasure of the native African:—when transferred to the United States he becomes vain and coxcombical in the extreme. We close our extracts with an amusing picture of a sale of negroes, at which Zamba describes himself as having been present.—

"I mentioned already that I had seen some rather humorous scenes even at the sale of negroes; I shall describe one which took place about six years after my arrival in Charleston. My master had orders to sell a schooner and her crew; and, accompanied by Mr. Thomson and myself, he proceeded to the wharf (it was Craft's wharf, I recollect) on the day of sale. After a number of intending purchasers had collected on the schooner's deck and on the wharf, Mr. Naylor read out the particulars of sale, viz.:—'The schooner Susannah, with all her apparel and appurtenances, 65 tons register, 3 years old, a regular trader to Georgetown, and carries a large cargo to her tonnage. Conditions:—an approved indorsed note, at 90 days, with security on the vessel.' Well, the vessel was knocked down at 2250 dollars to a Mr. Lawson. Mr. Naylor then read on: 'Pompey, the Padroon, a black man aged 28, a prime negro.' Here Mr. Naylor was interrupted by Pompey who stood close beside him on the quarter deck, rigged out in his best; and really he was as handsome a fellow as any in Carolina.—Pompey then bowed to Mr. Naylor, and said, 'Mr. Naylor, if it be quite agreeable to your feelings, I will thank you to call me Captain; specially when you observe, sar, that my crew are present. I always wish to have good example before my crew.' And here, Pompey drew himself up with much state and gravity, with his arms folded across his chest. And Mr. Naylor, who was in reality a very affable man at all times, smiled.—indeed Pompey's speech excited a smile on the countenances of all present—and said, 'Oh! very well; by all means Captain Pompey, I really made a mistake. Well, a prime negro, named Pompey, captain of the said schooner Susannah, 28 years old, sound, sober, and honest, well acquainted with the Georgetown and Savannah trade, and also with the turtle fishing on the Florida banks. Who bids for Captain Pompey? He will be a great acquisition to any one, especially to the owner of the same schooner. Is five hundred dollars bid?' 'Yes,' said a would-be purchaser. 'Six hundred dollars, I hear—seven hundred dollars, thank you Mr. Turner; eight hundred dollars—nine hundred dollars—one thousand dollars for Captain Pompey. Go on, gentlemen, you a'n't half-way yet. Captain Pompey is worth two thousand dollars if he is worth a cent.' When the thousand dollars were bid I had my eye on Pompey, and being pretty well acquainted with him, felt much interested; and it was curious here to see the workings of human nature, or rather of human pride; at a thousand dollars Pompey held his chin at least three inches higher, and his jet black eyes actually flashed with excitement. However, to go on, eleven hundred dollars were bid.—'Twelve hun-

dred dollars, do I hear?" said Mr. Naylor; "thirteen hundred dollars—thirteen hundred dollars, is that all that is bid for Captain Pompey, the primest hand in all the coasting trade? It is actually throwing him away." "Not so fast, Mr. Naylor, if you please," said Pompey, again interrupting; "whether you throw me away or not, you are 'ware, sar, that I shall not throw the Susannah away, nor myself either, if I can help it." "Well done, Captain Pompey," said a bidder; "fifty dollars more for that, my lad." Mr. Lawson, who had purchased the vessel, seemed considerably uneasy now. "At once," he said, "fifteen hundred dollars, Mr. Naylor," and that is my last bid. "Fifteen hundred—fifteen hundred; does nobody say more?" then fifteen—fifteen—fifteen hundred dollars;—going, gone! It is a high price, Mr. Lawson; "but still you have a bargain, considering Captain Pompey's character and ability." Mr. Naylor now proceeded;—Jacob, a negro man, aged 30, sound, sober, and faithful, acts as mate; Caesar, aged 25, of a similar character, acts as steward; and Jupiter, a negro boy, aged 16, a very promising lad, acts as cook: these three go in one lot. Terms for the whole of the negroes, cash on delivery." Not to tire the reader with the auctioneer's gossip, these three were knocked down to the gentleman who bought the other two lots, at two thousand dollars. All the satire of scenes like this returns against the country in which they are permitted. The great figure of America has many painful aspects just now for those who have looked on her growth with earnest desire for the favourable solution of a grand moral and political problem—but none so revolting as that which exhibits her to the world as nearly the last of the traffickers in human flesh;—asserting the theory of freedom by the practice of slavery in its vilest form!

Robin Hood: a Fragment. By the late Robert Southey and Caroline Southey. With other Fragments and Poems by R. S. and C. S. Blackwood.

Whatever of interest belongs to this volume must be sought in the circumstances to which it owes its birth. The merit of its contents is extrinsic; and will depend on the sympathies which may be commanded more or less by the story there told of defeated projects and graceful commemoration. The spirit of the design is better expressed in its formal than in its natural record. That design is most suitably introduced to the reader, as Mrs. Southey has introduced it, by a letter addressed by the Laureate to herself in November 1823—upwards of three-and-twenty years ago.—

"We left home yesterday, and are now at Kirkby Lonsdale waiting for weather which may allow us to see the cave; for, from the time of our departure till this moment, it has not ceased raining. The same ill fortune which persecuted you at Ambleside seems fated to attend us. The females, however, are company for each other; they have taken out their work, and the opportunity is favourable for performing a part of mine, which is to ask you, whether one of those day-dreams to which you have given birth (a very delightful one it is) shall come to pass? I have put up among my papers the memoranda which were made many years ago, for a poem upon Robin Hood. They are easily shaped into a regular plan, and, in my judgment, a promising one. Will you form an intellectual union with me, that it may be executed? We will keep our secret as well as Sir Walter Scott has done. Murray shall publish it, and not know the whole of the mystery, that he may make the more of it. The result will be means in abundance for a summer's residence at Keewick, and an additional motive for it, that we may form other schemes of the same nature. Am I dreaming, when I think that we may derive from this much high enjoyment, and that you may see in the prospect something that is worth living for? The secret itself would be delightful while we thought proper to keep it; still more the spiritual union which death cannot part. Now, on your side, there must be no hesitation from diffidence. You can write as easily and as well as I can plan. You

are as well acquainted with forest scenery, and with whatever is required for the landscape part, as I am with the manners of the time. You will comprehend the characters as distinctly as I have conceived them, and when we meet, we will sort the parts, so as each to take the most suitable, and I will add to yours, and you shall add to mine, whatever may improve it. Beaumont and Fletcher composed plays together with such harmony of style, thought, and feeling, that no critic has ever been able to determine what part was written by one, or what by the other. Why should not Robert and Caroline succeed as well in the joint execution of a poem? As there can be no just cause or impediment why these two persons should not thus be joined together, tell me that you consent to the union, and I will send you the rude outline of the story and of the characters."

The project here suggested is explained and enforced in a series of after-communications, which reveal the depth and character of a friendship that a closer union afterwards consecrated and the grave has yet dissolved on one side only. Mr. Southey had scruples to overcome on the part of Miss Bowles to her share in the undertaking arising out of the prominence of his own reputation; and others, which we find very reasonable, on the score of the metre selected—that of *Thalaba*—as the vehicle of the proposed joint inspiration. As Miss Bowles had in the first instance declared her preference for this stanza, the objections on her part were limited to doubts of her own skill in the use of an approved instrument; but *ours* would go further on the strength of such testimony as Mr. Southey has himself furnished to this volume. The lady's first essay with her unaccustomed weapon did not give her confidence.—

"You must not be disheartened," writes Mr. Southey, "because you have failed to satisfy yourself in this your first lesson in a new school of art. It is what would happen to you in music or painting. That it is difficult to fall into this mode of versification I believe, because you find it so, and because one other person, who, though not, like yourself, a poet in heart and soul, rhymes with sufficient ease and dexterity, made an attempt and failed in it. But that it is of all modes the easiest, when once acquired, I am perfectly certain, and so you will find it. But rather than break the alliance we would change it into rhyme. This will not be required."

How the project lingered in its execution and finally missed its fulfilment is best told in the touching language of Mrs. Southey herself.—

"The promised contribution arrived; and, at our next meeting, I produced a re-cast of my first attempt (with some additional verses), which found favour beyond its deserts; and that poor fragment it is which will be found appended to the longer one by my husband; not, assuredly, in a spirit of self-complacency, but because it is a mournful gratification to me to carry out, even thus imperfectly, his dearly-cherished scheme. Some few persons there are, who will take a kindly interest in the double fragment and its little story; and, at any rate, that story will serve to 'point a moral,' illustrative of the vanity of human wishes and the futility of mortal projects. Mr. Southey's accumulating engagements, and other hindrances (nay-fever inclusive), now interrupted the progress of 'Robin Hood,' but he kept it ever in mind, and enjoined me to do likewise. 'You have a great deal to do; and I have a great deal to do,' he wrote, 'which will not be done without you. If I have done nothing of late, it is because I have not risen early enough since I commenced invalid.' 'When shall I send you more news from old Sherwood forest?' was one of his latest allusions to the fated scheme;—'when the mornings are lengthened enough to allow me light for an hour's work before breakfast. Alas! the days are all too short for my occupations now.' The 'news from old Sherwood' came not, but it was still to come. Again and again we met, and the pledge was required of me to keep in mind that the scheme was only in abeyance, 'assuredly to be completed some day.' But the evil days drew near when he, whose hopeful elasticity of mind was, as I have observed, in some degree contagious, so far succumbed beneath the weight of affliction which it pleased God

to lay upon him, as to confess, in writing to me, that 'sufficient unto the day was the labour thereof.' This acknowledgment was much from one whose self-appropriated device was 'In labore quies.' The dark hour passed away.—'At eventide there was light'; and with returning cheerfulness, and reviving hope, old pleasurable projects were remembered and resumed, under our altered relative circumstances, with a more confident expectation on both sides. 'Robin Hood' was shortly to be taken in hand in good earnest; and in the meantime it was our design to publish, in one volume, my still uncollected poems, with some of my husband's, to be finished for that purpose from the sketches and beginnings in his note-books and among his papers. The fragment of 'The Three Spaniards,' which will be found in this volume, was one of those so appropriated; and the shorter one of 'March' was to have formed one of a series entitled 'The Calendar,' of which we were to have written the months alternately. It was a pleasant dream, but a short one. Clouds were gathering the while; and before the time came that our matured purpose should bear fruit, the fiat had gone forth, and 'all was in the dust.'"

All that remains, then, to testify intrinsically of this long cherished scheme are two short fragments by the several parties to the literary intention. A specimen of each may enable our readers to estimate what value these have apart from the narrative which introduces them—but not fairly to appreciate the loss which the public may have sustained by the non-execution of the entire design. Mr. Southey opens the poem as follows:—

Happy, the adage saith, that Bride
Upon whose nuptial day
The sun shines fairly forth;—
That Corpse upon whose bier
The rains of heaven descend.
O! Emma! fairest, loveliest of thy sex.
O! Lady!—heavenly-minded as high born,
That faith was shaken by thy fate
In Loxley's pleasant bowers,
And throughout Sherwood's groves and greenwood glades,
And all along the winding banks of Trent.

For sure, if over on a marriage day
Approving angels smiled
Upon their happy charge,
'Twas when her willing hand
Was to Lord William given.
The noble to the noble—blooming youth
To manhood in its comeliness and prime:
Beauty to manliness and worth to worth;
The gentle to the brave—
The generous to the good.

Yet not a sunbeam that May morning pierced
The dense and heavy canopy of clouds
Which poured their drenching showers continuous down.
Amid the thick shade
The deer sought shelter—not a vernal song
Rose from the cheerless groves.
Loxley's loud bells, which should have sent
Their sweet and merry music far and wide
Throughout all Sherwood that joyous day,
Flung with vain effort then their jubilant peal
To the deaf storm that scattered it.
The wind alone was heard,
And in its intervals, the heavy rain
Incessant pattering on the leafy woods.

Alas! the Lady Emma's passing bell
Was heard when May returned!
And when through Loxley's gate
She on her bier was borne,
The deer were sporting in the sunny glades;
Birds warbled—streams were sparkling—new-born flowers
Diffused their fragrance on the breath of Spring.
There was joy in the air,
There was joy in the woods,
There was joy in the waters,
Joy everywhere but in the heart of man.

Doubly was that vain adage thus disproved;
Doubly to all who knew
The gentle lady, happy in her lord
Even to the height of wedded blessedness:
And then so holy in her life,
So meek of heart—so bountiful of hand,
That oft it had been said,
With sad presagful feeling all too true,
Heaven would not leave that angel long
In this unworthy world.

A mournful day for Sherwood,—ne'er till then
Had that old forest seen
A grief so general, since the oaks
From immemorial time had shadowed it;
A mournful day for Loxley's pleasant bowers
Now to be left forlorn!
A mournful day for Lindsey and for Kyme,
For Huntingdon; for all Fitzhoo's domains
A day of evil and abiding woe.

The cradle had been dressed;
 Also! the mother's bier hath been required.
 The gossip who had there
 For happiest office met
 With busy pride convened in joyful hour.—
 The guests who had been bidden there
 To glad festivity,
 Repass in funeral train,
 (True mourners they) the melancholy gate;
 And for the pancakes which officious joy
 Made ready, never doubting such event,
 The arval bread is doted.

Earl William sought a solace for his grief
 in the slaughter of the Saracen—or “the defence
 of the Holy Sepulchre,” as men described it to
 their own consciences when they could, and
 always to others, in those days: and the orphan
 heir who should have been the hero is thus
 introduced by Miss Bowles in his castle among
 the woods of England.—

Majestically slow
 The sun goes down in glory—
 The full-orbed autumn sun;
 From battlement to basement,
 From flanking tower to flanking tower,
 The long-ranged windows of a noble hall
 Flung back the flamy splendour.
 Wave above wave below,
 Orange, and green, and gold,
 Russet and crimson,
 Like an embroidered zone, ancestral woods,
 Close round on all sides:
 Those again begirt
 In wavy undulations of all hues
 To the horizon's verge by the deep forest.
 The holy stillness of the hour,
 The hush of human life,
 Lets the low voice be heard—
 The low, sweet, solemn voice
 Of the deep woods—
 Its mystical murmuring
 Now swelling into choral harmony—
 Rich, full, exultant;
 In tremulous whispers next,
 Sinking away,
 A spiritual undertone,
 Till the cooling of the woodpigeon
 Is heard alone;
 And the going in the tree-tops,
 Like the sound of the sea
 And the tinkling of many streamlets.

What a strange stillness reigns!
 Grass grows in the vast courts,
 Where, if a loosened stone falls,
 Hollow reverberations ring around,
 Like the voices of Desolation.
 No hurrying to and fro of gay retainers,
 No jostling claimants at the Buttery-hatch;
 Hushed the great stable-yard;
 No hoof-stamp in the stall,
 No steed led forth,
 No hawk in training,
 Not a hound in leash;
 No jingling bridles and shrill sound of spur,
 And gibe and jest—loud laugh and snatch of song,
 And call and quick command
 'Mongst grooms and gallants there.
 No sight nor sound
 Of life or living thing;
 Only at intervals, a deep-mouthed bay,
 And the clanking of chains,
 When, from his separate watch,
 One mastiff answers another:
 Or a cat steals along in the shadow—
 Or a handmaiden crosses—just seen, and gone;
 Or a grey-headed Servitor.

See! to their lofty eyries
 The Martiens are coming home:
 With a strange boldness, methinks,
 As in right of sole possession.
 How they sweep round the silent walls!
 And over the terrace now
 Are wheeling in mad gyrations.
 And hark! to that stir within—
 'Tis the ringing laugh of a Baby,
 That sweetest of human sounds.

“Wouldst thou follow the Martiens, my sweet one?
 My bird! wouldst thou fly away,
 And leave thine old Nurse all alone?” cries a voice;
 And the sound of a kiss is heard,
 And the murmur of infant fondness,
 Like the crooning of a dove.

And see, where the terrace abuts
 That northern flanking tower,
 From a side entrance—
 Window and portal both—
 With musical laugh and scream,
 And gibberings unintelligibly sweet,
 And pretty passion, scuffling the small feet,
 A child comes tottering out,
 Eagerly straining on its leading-strings,
 From her upholding hand who follows close—
 That old devoted woman.
 And side by side, and step for step, sedate,
 Serious as with that woman joined in trust,
 Faces a noble wolf-dog,—
 His grave eye
 Incessant glancing at the infant Heir.

The infant Heir!—E'en so.
 In those blue veins, with delicate tracery
 Marbling the pearly fairness
 Of that large open brow,
 The blood of Beauchamp and Fitzhood
 Flows mingled.
 And this is Loxley—
 His father's hall ancestral,
 His mother's bridal bower.
 And as he stretches out his little hands
 Towards that butterfly,
 Its airy flight,
 As if in mockery of the vain pursuit,
 Leads on his eager eye
 (All reckless he,)
 To where she slumbers yonder,
 In that grey pile, from whence the vesper bell
 Resounded late,
 Sleeping the dreamless sleep.

Of the remaining poems in this volume little
 need be said. “The Three Spaniards”—a mere
 fragment, in hexameters, by Mr. Southey—can
 have derived its claim to publication only from
 that affectionate interest with which surviving
 love looks on all the relics of the departed. If
 it were our business to be critical, we could find
 graver objections to some of Mrs. Southey's own
 contributions—though they contain powerful
 picturing. But we prefer quoting a lyric of
 much simple beauty; coloured, but not pain-
 fully, by the shadow which hangs over all the
 volume—and is deepest where it is least natural
 and expressive. The verses are not new; and
 their sweetness may have left its memory in
 the reader's ear.

Once upon a Time.

I mind me of a pleasant time,
 A season long ago;
 The pleasantest I've ever known,
 Or ever now shall know,
 Bees, birds, and little tinkling rills,
 So merrily did chime;
 The year was in its sweet spring-time,
 And I was in my prime.

I've never heard such music since,
 From every bending spray;
 I've never plucked such primroses,
 Set thick on bank and brae.
 I've never smelt such violets
 As all that pleasant time
 I found by every hawthorn-root—
 When I was in my prime.

Yon moory down, so black and bare,
 Was gorgeous then and gay
 With golden gorse—bright blossoming—
 As none blooms now-a-day.
 The blackbird sings but seldom now
 Up there in the old time,
 Where hours and hours he used to sing—
 When I was in my prime.

Such cutting winds came never then
 To pierce one thro' and thro';
 More softly fell the silent shower,
 More balmy the dew.
 The morning mist and evening haze
 (Unlike this cold grey rime)
 Seemed woven warm of golden air—
 When I was in my prime.
 And blackberries—so navvish now—
 Were finely flavoured then;
 And nuts—such reddening clusters ripe
 I ne'er shall pull again.
 Nor strawberries blushing bright—as rich
 As fruits of sunniest clime;
 How all is altered for the worse
 Since I was in my prime!

With this extract we take leave of a favourite
 writer—to whom we owe many delightful recol-
 lections; but whose Muse, as she appears in
 this volume—like our own sense of appreciation,
 perhaps—is no longer “in her prime.”

A Practical Treatise on Healthy Skin. By
 Erasmus Wilson, F.R.S. Churchill.

THE skin of the unclothed savage does not
 appear to be a source of much disease to its
 possessor. Inured to change of temperature
 and kept in a healthy condition by the constant
 activity of the whole body, it demands but little
 attention. But this organ is placed in a very
 different position by the habit of protecting it
 that prevails in civilized communities. It has
 the same important functions to perform,—but
 these are performed at a disadvantage propor-
 tioned to the difference of habit existing between
 the cultivated man and the barbarian. It is

thus that in some way or another man must pay
 for his civilization. At the same time, however,
 that the skin becomes more susceptible by the
 care taken of it, and that its functions are per-
 formed with a constant liability to derangement,
 our knowledge of its structure and functions is
 constantly improving; and by this many of the
 evils which we have alluded to may be avoided.
 Mr. Wilson has devoted much time and attention
 to the functions and diseases of the skin; and is
 well qualified to become a popular instructor on
 the subject of its health. The skin, which a few
 years ago was regarded as a simple membrane
 covering the whole body, has been lately, under
 the power of the microscope, shown to be pos-
 sessed of a highly complicated glandular struc-
 ture—which performs a variety of functions.
 These glands not only secrete the colouring
 matters that give to the various races of men
 their peculiar colour, but it is by their agency
 that a large quantity of fluid passes off from the
 body,—and thus they regulate the quantity of
 blood therein as well as its animal heat. It is
 in the derangement of this apparatus that the
 weak, the sedentary, and the indolent suffer. It
 is thus that a frightful amount of disease may
 arise from the want of habitual attention to the
 state of the skin. One great instrument for
 keeping it in health is bathing. We have long
 advocated the establishment of baths and wash-
 houses for the poor,—and more especially the
 securing for them a better supply of water than
 they can at present obtain in London or most
 other of our large cities. We give, in enforce-
 ment of the argument, Mr. Wilson's account of
 the evils arising from a deficient application of
 water.—

“The scarf-skin is being constantly cast off in the
 form of minute powdery scales; but these, instead of
 falling away from the skin, are retained against the
 surface by the contact of clothing. Moreover, they
 become mingled with the unctuous and saline pro-
 ducts of the skin, and the whole together concrete
 into a thin crust, which, by its adhesiveness, attracts
 particles of dust of all kinds, soot and dust from the
 atmosphere, and particles of foreign matter from our
 dress. So that, in the course of a day, the whole
 body, the covered parts least and the uncovered most,
 becomes covered by a pellicle of impurities of every
 description. If this pellicle be allowed to remain,
 to become thick, and establish itself upon the skin,
 effects which I shall now proceed to detail will follow.
 In the first place, the pores will be obstructed, and
 in consequence, transpiration impeded, and the in-
 fluence of the skin, as a respiratory organ, entirely
 prevented. In the second place, the skin will be
 irritated both mechanically and chemically; it will
 be kept damp and cold from the attraction and deten-
 tion of moisture by the saline particles, and, possibly,
 the matters once removed from the system may be
 again conveyed into it by absorption. And, thirdly,
 foreign matters in solution, such as poisonous gases,
 miasma, and infectious vapours, will find upon the
 skin a medium favourable for their suspension and
 subsequent transmission into the body. These are
 the primary consequences of neglected ablution of
 the skin; let us now inquire what are the secondary
 or constitutional effects. If the pores be obstructed
 and the transpiration checked, the constituents of
 the transpired fluids will necessarily be thrown upon
 the system, and as they are injurious, even poisonous,
 if retained, they must be removed by other organs
 than the skin. Those organs are, the lungs, the
 kidneys, the liver, and the bowels. But it will be
 apparent to every one, that if these organs, equally,
 or one more than another, which is generally the case,
 be called upon to perform their own office *plus* that
 of another, the equilibrium of health must be disturbed,
 the oppressed organ must suffer from exhaustion and
 fatigue, and must become the prey of disease. Thus,
 obviously and plainly, habits of uncleanness become
 the cause of consumption and other serious diseases
 of the vital organs. Again: if the pores be obstructed,
 respiration through the skin will be at an end, and,
 as a consequence, the blood, deprived of one source
 of its oxygen, one outlet for its carbon, the chemical

changes of nutrition will be insufficient, and the animal temperature lowered. As a consequence of the second position, cutaneous eruptions and diseases will be engendered, the effects of cold manifested on the system, and the reabsorption of matters once separated from the body will be the exciting cause of other injurious disorders. The third position offers results even more serious than those which precede. If a pellicle of foreign substance be permitted to form on the skin, this will inevitably become the seat of detention of miasmata and infectious vapours. They will rest here previously to being absorbed, and their absorption will engender the diseases of which they are the peculiar ferment."

To those unprofessional persons who have leisure and inclination to study such subjects for their own benefit or that of others whom they may have under their controul, Mr. Wilson's book will be found to present a useful and interesting account of the structure and functions of the skin.

Narrative of a Journey round the World, during the years 1841 and 1842. By Sir George Simpson.

[Second Notice.]

HAVING accompanied Sir George Simpson through those hunting grounds where the Red Men still preserve the nomadic habits of their ancestors, and where adventurous White Men occasionally enjoy the sports which won celebrity for Nimrod, we must now accompany him to the shores of the Pacific, where the Spaniard, the Russian, the Englishman, and the American have set up nominal claims, to perplex statesmen and puzzle diplomatists; forgetting that Time alone can despotically arbitrate on the points in dispute—determining which race shall have, not the nominal sovereignty, but the actual possession. The Indians west of the Rocky Mountains appear to be a more savage race than those to the east of that chain; and among the worst of the tribes is that of the Ballabollas.

"The chiefs possess great power, compelling their followers to do anything, however treacherous, and to suffer anything, however cruel, without any other reason than that such is their savage pleasure. The chief of the Ballabollas, when he was lately very ill, ordered one of his people to be shot; and he forthwith regained both health and strength through the operation of this powerful medicine. They sometimes, too, call religion to their aid, consecrating their most horrible atrocities by pretending to be mad. In this state they go into the woods to eat grass, like Nebuchadnezzar, or prowl about, gnawing at a dead man's ribs. Then, as the fit of inspiration grows stronger, they rush among their people, snapping and swallowing mouthfuls from the arms or legs of such as come in their way. The poor victims never resist this sharp practice, except by taking to their heels as fast as they can. One of these noble cannibals was lately playing off his inspiration at the gate of the fort, when a poor fellow, out of whose arm he had filched a comfortable lunch, was impious enough to roar out lustily; and Mr. Ross's dog, suspecting foul play, seized the chief's leg, and held it tight, in spite of his screams, till driven away by the well-known voice of his master. Nero, instead of being killed, according to Mr. Ross's anticipations, was, thenceforward, venerated by the Ballabollas, as having been influenced by the same inspiration as their chief."

Northward of this tribe, a strip of coast never exceeding thirty miles in breadth belongs to Russia; rendering the interior comparatively useless to England, unless, as is frequently done, a naval station be leased from the Russo-American Company. This territory is principally valuable for the facilities which it affords for the capture of the fur-seal;—a branch of industry from which the Russians derive considerable profit. The habits of the seal and the mode of capture are too interesting to be passed over.—

"Some twenty or thirty years ago, there was a most wasteful destruction of the fur-seal, when young

and old, male and female, were indiscriminately knocked on the head. This improvidence, as every one might have expected, proved detrimental in two ways. The race was almost extirpated; and the market was glutted to such a degree, at the rate, for some time, of two hundred thousand skins a year, that the prices did not even pay the expenses of carriage. The Russians, however, have now adopted nearly the same plan which the Hudson's Bay Company pursues in recruiting any of its exhausted districts, killing only a limited number of such males as have attained their full growth—a plan peculiarly applicable to the fur-seal, inasmuch as its habits render the system of husbanding the stock as easy and certain as that of destroying it. In the month of May, with something like the regularity of an almanack, the fur-seals make their appearance at the Island of St. Paul, one of the Aleutian group. Each old male brings a herd of females under his protection, varying in number according to his size and strength; the weaker brethren are obliged to content themselves with half-a-dozen wives, while some of the sturdier and fiercer fellows preside over harems that are two hundred strong. From the date of their arrival in May to that of their departure in October, the whole of them are principally ashore on the beach. The females go down to the sea once or twice a day, while the male, morning, noon, and night, watches his charge with the utmost jealousy, postponing even the pleasures of eating, and drinking, and sleeping, to the duty of keeping his favourites together. If any young gallant venture by stealth to approach any senior chief's bevy of beauties, he generally atones for his imprudence with his life, being torn to pieces by the old fellow; and such of the fair ones as may have given the intruder any encouragement are pretty sure to catch it in the shape of some secondary punishment. The ladies are in the straw about a fortnight after they arrive at St. Paul's; about two or three weeks afterwards, they lay the single foundation, being all that is necessary, of next season's proceedings; and the remainder of their sojourn they devote exclusively to the rearing of their young. At last, the whole band departs, no one knows whither. The mode of capture is this. At the proper time, the whole are driven, like a flock of sheep, to the establishment, which is about a mile distant from the sea; and there the males of four years, with the exception of a few that are left to keep up the breed, are separated from the rest and killed. In the days of promiscuous massacre, such of the mothers as had lost their pups would ever and anon return to the establishment, absolutely harrowing up the sympathies of the wives and daughters of the hunters, accustomed as they were to such scenes, with their doleful lamentations."

Quitting the Oregon territory and the interminable controversies to which it has given rise—with the pleasurable feeling that though these controversies have led to the profitless shedding of much ink, they have not caused the still more unprofitable shedding of human blood,—we turn to California; where more than one question is, we fear, likely to receive a less sanguinary solution. Russia has now a valuable settlement in Northern California on Bodega Bay; and Sir George Simpson thus describes its importance to the Russo-American Company.—

"As compared with the Columbia, California, besides its greater fertility and its easier access, possesses the additional recommendation of literally teeming with sea-otters, thus securing to the Company an incidental advantage, more important, perhaps, in a pecuniary sense, than the primary object of pursuit. Since 1814, the Russians have sent to market from California the enormous number of eighty thousand sea-otters, besides a large supply of fur-seals, having thereby so far diminished the breeds as to throw nearly all the expense of their establishments on the agricultural branch of the business—an expense far exceeding the mere cost of production, with a reasonable freight. The Californian settlement required ships exclusively for itself; and, though the Russians had so far conciliated the local authorities as to be permitted to hunt both on the coast and in the interior, they were yet obliged by the undisguised jealousy and dislike of their pre-

sence, constantly to maintain a military attitude, with strong fortifications and considerable garrisons. Under these circumstances, the Russians lately entered into an arrangement with the Hudson's Bay Company for obtaining the requisite supply of grain and other provisions at a moderate price; and they have accordingly, within these few weeks, transferred their stock to a Swiss adventurer of the name of Sutter, and are now engaged in withdrawing all their people from the country. That the Russians ever actually intended to claim the sovereignty of this part of the coast, I do not believe. The term *Ross* was certainly suspicious, as being the constant appellation of the ever-varying phases of Russia from the days of Ruric, the very name under which, nearly ten centuries ago, the red-bearded dwellers on the Borythenes, who have since spread themselves with resistless pertinacity over more than two hundred degrees of longitude, carried terror and desolation in their crazy boats to the gates of Constantinople, a city destined alike to be their earliest quarry and their latest prey. So expansive a monosyllable could hardly be a welcome neighbour to powers so feeble and jealous as Spain and Mexico."

But the Spaniards and Mexicans have no just reason to complain. At San Francisco they have perverted natural advantages far superior to those of Bodega Bay; and have rendered all but useless a noble expanse of water almost deserving the name of an inland sea,—possessing matchless qualities as a port of refuge on a dangerous coast, and capable of being the outlet for a vast breadth of fair and fertile land.

"In the face of all these advantages and temptations, the good folks of San Francisco, priests as well as laymen, and laymen as well as priests, have been contented to borrow, for their aquatic excursions, the native balsam—a kind of raft or basket, which, when wanted, can be constructed in a few minutes with the bulrushes that spring so luxuriantly on the margins of the lakes and rivers. In this miserable makeshift, they contrive to cross the inland waters, and perhaps, in very choice weather, to venture a little way out to sea, there being, I believe, no other floating thing besides, neither boat nor canoe, neither barge nor scow, in any part of the harbour, or, in fact, in any part of Upper California, from San Diego, on the south, to San Francisco, on the north. In consequence of this state of things, the people of the bay have been so far from availing themselves of their internal channels of communication, that their numerous expeditions into the interior have all been conducted by land, seldom leading, of course, to any result commensurate with the delay and expense. But, inconvenient as the entire want of small craft must be to the dwellers on such an inlet as has been described, there are circumstances which do, to a certain extent, account for the protracted endurance of the evil. Horses are almost as plentiful as bulrushes; time is a perfect glut with a community of loungers; and, under the plea of having no means of catching fish, the faithful enjoy, by a standing dispensation, the comfortable privilege of fasting, at meagre times, on their heartombs of beef. The world at large has hitherto made nearly as little use of the peculiar facilities of San Francisco as the Californians themselves. Though, at one time, many whaling ships, as the name of Whalers' Harbour would imply, frequented the port, yet, through the operation of various causes, they have all gradually betaken themselves to the Sandwich Islands. In point of natural capabilities for such a purpose, the Sandwich Islands are, on the whole, inferior to San Francisco. If they excel it in position, as lying more directly in the track between the summer-fishing of the north and the winter-fishing of the south, and also as being more easy of access and departure by reason of the steadiness of the trade winds, they are, in turn, surpassed in all the elements for the refreshing and refitting of vessels by a place, where beef may be procured for little or nothing, where hemp grows spontaneously, where the pine offers an inexhaustible supply of resin, and where suitable timber for ship-building invites the axe within an easy distance. But, though Nature may have done more for San Francisco than for the Sandwich Islands, yet man has certainly done less to promote her liberal intentions. The Sandwich Islands afford to the refitting

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whaler an ample supply of competent labour, both native and foreign, at reasonable wages; while San Francisco, turning the very bounty of Providence into a curse, corrupts a naturally indolent population by the superabundance of cattle and horses, by the readiness, in short, with which idleness can find both subsistence and recreation. Moreover, even on the score of fiscal regulations, the savage community has as decidedly the advantage of the civilized as in point of industrious habits. In the Sandwich Islands, the whaler can enter at once into the port which is best adapted for his purposes, while in San Francisco he is by law forbidden to remain more than forty-eight hours, unless he has previously presented himself at Monterey and paid duty on the whole of his cargo. What wonder then is it, that, with such a government and such a people, Whalers' Harbour is merely an empty name?"

We must add some other particulars deserving of notice:—

"The trade of the bay, and, in fact, of the whole province, is entirely in the hands of foreigners, who are almost exclusively of the English race. Of that race, however, the Americans are considerably more numerous than the British—the former naturally flocking in greater force to neutral ground, such as this country and the Sandwich Islands, while the latter find a variety of advantageous outlets in their own national colonies. At present, the foreigners are to the Californians in number as one to ten, being about six hundred out of about seven thousand; while, by their monopoly of trade, and their command of resources, to say nothing of their superior energy and intelligence, they already possess vastly more than their numerical proportion of political influence; and their position in this respect excites the less jealousy, inasmuch as most of them have been induced, either by a desire of shaking off legal incapacities or by less interested motives, to profess the Catholic religion, and to marry into provincial families. The Californians of San Francisco number between two thousand and two thousand five hundred, about seven hundred belonging to the village or *pueblo* of San José de Guadalupe, and the remainder occupying about thirty farms of various sizes, generally subdivided among the families of the respective holders. On the score of industry, the good folks, as also their brethren of the other ports, are perhaps the least promising colonists of a new country in the world, being, in this respect, decidedly inferior to what the savages themselves had become under the training of the priests; so that the spoliation of the missions, excepting that it has opened the province to general enterprise, has directly tended to nip civilization in the bud."

From the melancholy and increasing degradation of the Spanish colonists we turn with interest to the rapid growth of civilization in the Sandwich Islands. This, it is Sir George Simpson's opinion, the American missionaries have done more to retard than to advance. These well-meaning but rather ignorant men resolved to keep the Hawaiians as much as possible secluded from contact with the European traders in the Pacific Ocean. They drew a distinction between Christianity and civilization; declaring that the advancement of the latter formed no part of their mission. It was in their power to have made English the language of the Sandwich group,—as it will yet be in spite of their opposition; but they dreaded the increased facilities to be thereby afforded for that extension of commerce which, like the Jesuits of Paraguay, they shun as a dangerous interference with the progress of conversion. The union of Christian civilization with savage hardihood is illustrated in an affecting anecdote:—

"A man and his wife, both Christians, were passengers in a schooner, which foundered at a considerable distance from the land. All the natives on board promptly took refuge in the sea; and the man in question, who had just celebrated divine service in the ill-fated vessel, called his fellows, some of them being converts as well as himself, around him to offer up another tribute of praise and supplication from

the deep in which they were struggling, to tarry, with a combination of courage and humility perhaps unequalled in the world's history, in order deliberately to worship God in that universal temple, under whose restless pavement the speaker and most of his hearers were destined to find their graves. The man and his wife had each succeeded in procuring the support of a covered bucket by way of buoy; and away they struck with the rest for Kahoolawe, finding themselves next morning alone on the ocean, after a whole afternoon and night of privation and toil. To aggravate their misfortunes, the wife's bucket went to pieces soon after daylight, so that she had to make the best of her way without assistance or relief; and, in the course of the afternoon, the man became too weak to proceed, till his wife, to a certain extent, restored his strength by shampooing him in the water. They had now Kahoolawe in full view, after having been about four-and-twenty hours on their dreary voyage. In spite, however, of the cheering sight, the man again fell into such a state of exhaustion, that the woman took his bucket for herself, giving him, at the same time, the hair of her head as a towing line; and, when even this exertion proved to be too much for him, the faithful creature, after trying in vain to rouse him to prayer, took his arms round her neck, holding them together with one hand, and making with the other for the shore. When a very trifling distance remained to be accomplished, she discovered that he was dead, and, dropping his corpse, reached the land before night, having passed over upwards of twenty-five miles, during an exposure of nearly thirty hours."

Sir George Simpson justly stigmatizes the persecution of the French priests and their Catholic converts with the sanction of the American missionaries; which had nearly brought on Hawai'i the fate of Tahiti.—

"M. Bachelot, whose health had suffered from persecution and mortification, begged for a brief respite, in order to regain sufficient strength for a long and comfortable voyage; but, as orthodox mercy could lend no ear to the cry of a Papist, the invalid was compelled to embark, borne down as he was at once by sickness and by sorrow. When the vessel reached the Island of Ascension, poor Bachelot had been for several days a corpse; and there were his remains deposited; while a wooden tomb, in addition to the cross, as an emblem of his faith, recorded merely his name. The persecution now raged more fiercely than ever, while new varieties of torture were invented. A party of sixty-seven Catholics having been brought before the governor, they all recanted but thirteen; and these recusants also were induced to see the error of their ways, and to exchange the *Pule Palani* for the *Pule Mr. Bingham*, by being suspended in pairs by the wrists across the top of a wall seven feet high, with their ancles in irons. On another occasion, two women, respectively of thirty and fifty years of age, were similarly treated, excepting that they were not tied together; and after the miserable wretches had been hanging about eighteen hours, all night in the rain and all the forenoon in the sun, some of the foreign residents applied in their behalf to Mr. Bingham, who refused, however, to interfere, alleging that the sufferers must have been condemned for some offence against the laws. Of course, they were, as the judge very clearly explained to the aforesaid party of sixty-seven. They were not, he told them, to be punished or reproved for repeating Catholic prayers or believing Catholic doctrines, but because, in so believing and so repeating, they had disobeyed the orders of the king. The casuist must have borrowed this notion from Jonathan Oldbuck, when proving to Hector M'Intyre that, in Scotland, debtors were imprisoned, not for leaving their debts unpaid, but for slighting his majesty's command to pay them. But another party was now to appear on the stage, while some of the original performers were glad to withdraw behind the scenes. As the revolution of the 'three glorious days' had been the means of placing the Church of Rome and the Protestant sects on one and the same footing with respect to the state, Louis-Philippe, in order to appease and conciliate his Holiness and the national priesthood, undertook to discharge the duties of 'Most Christian King' beyond the limits of France, still to be the champion of the Faith against all the

world but the French Chambers. In consequence of this engagement, his majesty had taken the Romish Bishop of the Pacific Ocean under his direct and immediate protection. Accordingly, on the 9th of July, 1839, the Artemise, Captain La Place, arrived at Woahoo for the ostensible purpose of obtaining redress for the persecution and expulsion of Messrs. Maigret and Bachelot; but the real object of the visit was to coerce the native government into an unlimited and unqualified toleration of Catholicism. Strictly speaking, France had no right to interfere by force in the matter. With regard to the internal policy of the Hawaiian government, this was abundantly clear, notwithstanding Captain La Place's curious assertion, that, amongst civilized nations, there was 'not one' which did 'not permit in its territory the free toleration of all religions.' Again, as to the special case of Messrs. Bachelot and Maigret, these gentlemen were attempting to violate or evade a law, which, whether politic or impolitic, the chiefs were competent to make, namely, the law against propagating Catholicism among the natives. They were expelled, not as Papists or as priests—for Mr. Walsh, who was allowed to remain, was as much of a priest and a Papist as either of them—but as apostles of Popery; for, though M. Maigret had not, like his associate, actually tried to proselytize the people, yet he possessed, in common with M. Bachelot, a title which arrogated a kind of territorial jurisdiction, which involved the work of propagandism as part of his official duty. Still the two priests had been treated with great harshness; and if France had not made their sufferings a cloak for her ulterior views, she might justifiably have extorted some satisfaction for any excessive infliction of injury or insult. France was, in fact, making her piety the instrument of her ambition. All her demands, including her paltry exaction of twenty thousand dollars, were intended to bring about such a crisis as would appear to justify the seizure of the islands. But Captain La Place had not been commissioned to argue the point. He had been sent to tell the Hawaiians, as a thing not to be disputed, that 'to persecute the Catholic religion,' which was no more the established creed of the grand nation than Calvinism itself, 'was to offer an insult to France and to her sovereign'; and he had been authorized, à la Joinville, to enforce this doubtful axiom by the equally doubtful boast, that there was 'not in the world a power capable of preventing France from punishing her enemies. But, with the batteries and bayonets of the Artemise at his back, the captain carried all before him. He got Catholicism placed on the same footing as Protestantism throughout the group; and then, landing with about a hundred and fifty men under arms, he attended a military mass, military enough in all conscience, celebrated in the palace by the Rev. Mr. Walsh."

The Roman-Catholic missions, we learn from more recent accounts, have thriven wonderfully in Hawai'i; not merely in consequence of a reaction against the former persecutions, but because the ceremonials of Romanism produce a more imposing effect on the minds of the islanders than the severe simplicity of Puritanism, and because the priests do not insist on such austere strictness—particularly in relation to the observance of Sunday—as the missionaries. The latter, however, have a decided advantage by having established schools; and if they would be induced to make the teaching of the English language a primary object, and to extend the range of their secular instruction so as to include some useful industrial occupations, they would do more to insure the ultimate triumph of Protestantism than by all the controversial sermons which they will preach to the end of the century. It is no longer possible for them to check commerce. Consuls are now established in Hawai'i; and the trade of the islanders is steadily on the increase. They have therefore an opportunity of exhibiting their superiority over the French priests by pointing to the commercial enterprise and activity of the Anglo-Saxon race;—an argument more likely to influence such practical intelligence as that of the Ha-

waiians than any of their tracts and discourses of vituperative controversy.

Sir George Simpson returned home through Asiatic Russia:—but the rapidity of his journey prevented his making very minute observations: The present animated discussion on the Transportation question in the British legislature induces us to extract a brief account of the Russian convict system in Siberia.—

"The villages are very numerous, not only on the road, but as far back on either side as we could see; and the people all looked healthy, comfortable and happy. In any place where the posthouse was out of repair, our police officer used to pounce on the best house for our use; and, as the owners would neither make any demand, nor accept any remuneration, we were generally obliged to compromise the matter by forcing a small gift on the host's wife or daughter. The dwelling in which we breakfasted to-day, was that of a person who had been sent to Siberia against his will. Finding that there was only one way of mending his condition, he worked hard, and behaved well. He had now a comfortably furnished house and a well cultivated farm, while a stout wife and plenty of servants bustled about the premises. His son had just arrived from Petersburg to visit his exiled father, and had the pleasure of seeing him, amid all the comforts of life, reaping an abundant harvest, with one hundred and forty persons in his pay. In fact, for the reforming of the criminal, in addition to the punishment of the crime, Siberia is undoubtedly the best penitentiary in the world. When not bad enough for the mines, each exile is provided with a lot of ground, a house, a horse, two cows, and agricultural implements, and also, for the first year, with provisions. For three years he pays no taxes whatever, and for the next ten only half of the full amount. To bring fear, as well as hope, to operate in his favour, he clearly understands that his very first slip will send him from his home and his family, to toil, as an outcast, in the mines. Thus does the government bestow an almost parental care on all the less atrocious criminals."

With this extract we take leave of our enterprising and intelligent traveller. He has ably discussed the questions which threaten to turn the Pacific into the Belligerent Ocean:—and though we dissent from some of his conjectural conclusions, we feel confidence in the soundness of his statements and the general accuracy of his views on commercial policy.

POETRY OF THE MILLION.

Tarquin and the Consul: a Tragedy. By R. M. Greaves.—*Love's Trial: a Play.*—*Bianca Cappello: a Tragedy.* By H. P. Horne.—*Griselda: a Play.* By John Watkins.—*Athelstane: a Tragedy, and other Poems.* By E. H. White.—*Prometheus Bound: translated from Æschylus into English Metre.* By C. G. Prowett.—*The Horatii: a Tragedy.*

OUR "Poetry of the Million" dallies this week with the "unacted drama;" and its examples may, with some others recently given by us, furnish a notion of the sort of practical argument which the latter maintains against managers and their advisers. In too many cases the manager is the best literary friend that the authors of the "unacted" have: and if the critic had any power to restore their lucubrations to the region of "unwritten drama," he would be a better friend still. The sentence "*Litera scripta manet*" weighs nowhere with more relentless severity than on these unaccountable victims of the earnest solicitations of friends. Can Rochefoucauld be right in a yet wider sense than he intended:—and are the misfortunes of our friends a source of malicious enjoyment sufficiently great to make us conspire for their production? The critic, however, who cannot avert the irrevocability of the *litera scripta*, may yet, in his indulgent mood, do nothing to prevent the unacted from being

also the *unread*; and this shall induce us to pass over the first three pieces on our list with little more than the mention of their titles—*Tarquin and the Consul*, *Love's Trial*, and *Bianca Cappello*. To the authors of the former two we shall merely observe, that a respectable facility of spinning blank verse is not the whole of dramatic inspiration:—and to the latter, that a metrical arrangement of ten syllables is not necessarily poetry any more than rant disposed in broken sentences is naturally passion.

The author of *Griselda* is obviously capable of better things than he has here produced. With want of unity of aim, occasional weakness of expression, lack of artistic and constructive ability, and other faults—probably arising from inexperience in dramatic composition—his play possesses qualities that promise much for the future. The dramatic version of the story of the "patient *Griselda*" differs very little from *Boccaccio*—follows it much too closely in our opinion for stage purposes. As a tale, it cannot be said to have any dramatic interest. This is a defect which an artist would have endeavoured to remedy by more complex arrangement of the incidents; as he would have been careful, too, to reclaim its extravagance. But as a stage play, Mr. Watkins's "*Griselda*" is, in a word, an entire failure. In a poetical sense and poetical diction, it is rich—and abundant in the irregular expression of a dramatic instinct. A brief passage or two will enable our readers to measure the dramatic chances of Mr. Watkins. The following is a sort of morning hymn; not without beauty in itself, but altogether out of place on the stage.—

Gris. Another Morn, the last new birth of Time!
I rise with her to live the foremost life;
For see, she brings fresh graces to reward
Those that salute her earliest. Oh, sweet morn!
Heaven's handmaid, thou that parts night's darkly hair!
And with salubrious breath dost sweep away
Her vapours foul, to clear the earth for sunshine.
Now thy attendant star hath done its vigil,
And the veild' vestal modestly retires:
For lo! the sun comes forth and day begins.
The birds sing those same matins Heav'n did teach,
When first Creation painted this green world.
The lark, whose topping spirit leads the choir,
Soars highest up to make himself first heard.
How earnest in his praise—a few glad notes
Reiterated o'er and o'er untir'd!
Ah, happiest they who like him can live,
To wake with light, and drink the watery air,
Catching the sun ere he descends to earth.
E'en now his upland beam walks down the vale,
Chasing the gloom before him: gentlest glory!
That not alone the trees, but smallest blade
Gladdens with its own green, nor misses aught.
Thou that dost make our river flow in gold,
And now dost tend my sheep, whose woolly fleece,
Wash'd by the holy dews, thy white beams bleach,
The while they crop their bed of foodful flowers.

The following will give a promising idea of Mr. Watkins's narrative and descriptive ability. Edwin is relating to his mistress, the lady Winifred—whose ambitious mother had been intriguing for a match between her and the king—how the royal cavalcade went forth to find a queen.—

Ed. 'Twas thus: We went—he led the way through paths
That cleft the meadows—over brooks and stiles,
Thro' feeding pastures, growing fields of corn,
Fenc'd by the stalks that lined our way like guards,
Till in the solemn shade of an old wood
We enter'd deep—startling the solitudes
Where wild doves brood in undisturbed love.
The woodlark was the genius of the spot,
Chanting his hymns unseen. There Druid bards
Had gather'd mystic wreaths from sacred oaks.
At length, o'er mossy beds of wild-wood flowers,
We caught a well, bottom'd with drowned leaves—
A patch of bluest heaven that show'd the trees,
Ever at gaze to see themselves skied there.
In this sweet spot, where Nature might have dwelt,
A wood nymph stoop'd—her pall set down beside her—
Gazing at our approach: she blush'd and turn'd,
And, like a startled bird had flown away,
But that our king, with uttering but her name,
Lured her, as from midflight a falcon, to his hand.
Win. This was the bride—what like is she?
Ed. Her towering brow shows like the crescent moon
When curtain'd with dark clouds, and her orb'd eye,
Which frowns or smiles do equally become,
Beams with soft fire that melts the while it pierces.
Mind, temper'd with affection, is seen there.

Her lips, e'en when her tongue is mute, do speak—
Oh! form'd as they to pour her thoughts like wine.
Such is *Griselda*, whom the king bade call.
Her father forth—then did we hear a voice
A nightingale would borrow when in love.
A wicket open'd in his little cot,
Which stood embower'd as 'twere one woodbine bush,
A tall tree at each end, and flowers around
That look'd as glad to grow near such a home.
Win. Oh! thicker joyfully could I retire
With only thee. But what came after this?
Ed. In brief the match was made—we witness'd it,
And thus our king was married.
Win. Did not the change confound her with its strangeness?
Ed. Oh! no—'twas wonderful to see how soon
The peasant girl became a perfect queen.
Her nature's nobleness taught her the art.
Dignity overtopp'd her like her crown—
A starry crest as heaven sat on her head.
Her brow of palest purity shone clear,
Save some small speckled kisses of the sun.
Her jewell'd arms, as if they ne'er had toil'd,
Show'd ivory stems, beaded with ruby buds.
Her stature like the pillar of a temple.
A calm endurance shaded her strong glance
Which would have awed but for her winning lips.
Her steps treaded the earth as 'twere her globe,
And when she spoke sense rode on music.
She seem'd to condescend to be a queen,
And all in love for him, who, on his part,
Seem'd prouder of her than his royalty.

We have only one objection to this description, but that is fatal to its place in a work of Art—it is a repetition. It forwards not the story. The scene here described had been already exhibited in an earlier part of the play. In a drama in which the passions are not called into play, it would perhaps be too much to look for evidence of power—at least we look for it here in vain.

The author of *Athelstane* somewhat ostentatiously announces in his advertisement and title-page the fact that he enjoys the post of guard on the Great Western Railway. We know not if this be intended as a dramatic claim; but finding no other, think it fair to state it in case it should. If it were worth anything, it should tell yet more forcibly in the instance of a stoker. The fact is, the days are gone by when *Capel Loftis* can patronize poetry as a shoemaker's. The "last" can no longer be made an instrument of the Muses in defiance of the proverb. Education is too generally diffused to make it marvellous that a railway guard should be able to write bad verses. Mr. White's championship of the intellectual potentialities of the daily-workers is mere supererogation. "Doubtless," he says, "there are many persons who will consider it absurd for a man born and reared in humble circumstances, to attempt to thrust himself forward upon the notice of the public . . . but let it be remembered that when the primeval curse was bestowed upon man, there was no distinction made by that dread Judge in his universal sentence." If the moral intended to be deduced from this be that Mr. White is a poet as well as Mr. Wordsworth, the writer is as bad a logician as he is a versemaker. But the inference is still individual; and it by no means follows that a railway guard has a class incapacity for logic. Our meaning may perhaps be illustrated to Mr. White by his own steam-whistle. It is unquestionably not entitled to take rank as a musical instrument: yet there is no doubt that steam could be applied to very musical purposes notwithstanding.

The translation of *Prometheus Bound*, by Mr. Prowett, has great merit. The choruses are spirited, and the whole poem is vigorously and tersely rendered. The translation is enriched with copious notes; and a well-written introduction initiates the English reader into the spirit of the Hellenic drama. The following observations on the comparative rethetics of classical and modern tragedy will furnish a brief example.—

"The epic character of Æschylus's plays is most prominent in those long narrative speeches which are so frequently found in them, and though to a less degree, in the works of Sophocles and Euripides also.

The modern drama avoids these, and brings on the stage all the events necessary to its plot. Its object throughout is *illusion*; it wishes to transport its hearers to the very scene of action, to make them eye-witnesses of the visible tokens of the passions, or emotions, or moods to be represented. Whereas the Greek never intended the assembled people to forget that they were there as the worshippers of Bacchus, and that the performances they witnessed were part of the festive rites of the God. The theatre was his temple; the chorus stood around his altar clothed, as well as the actors, in the garments appropriated to his votaries, not in the historical costumes of the times represented in the play. This would at once account for Ancient Tragedy telling her story in a different manner from her successor. And there were attendant circumstances arising from the same causes which would effectually prevent her from aiming at the illusions of the modern theatre. For the Greek mode of representation afforded but little room for acting, as an art; the theatre accommodated more than 30,000 persons, (see Plato, Symposium, p. 175,) the actors wore masks; and both the male and female characters were personated by men, in which there were the less difficulty, because the long flowing robes (*fusa ad teneros lutea palla pedes*, Tibullus, l. 7, 46) worn by the Bacchic devotees were almost exactly the same for women as for men. Thus the Greek actor had no opportunity of impressing his story by means of that play of the countenance and those fine touches of gesture which are so effective with the smaller audiences of later times. And coupling this with the religious origin of ancient tragedy, we should naturally expect what we find to be the case, that the Athenian would rather make it the object of his work to impress on his hearers some heroic truth, some shape of man's spiritual being, than to set before them a delineation of human character, or evoke their sympathies for the passions and affections of the human heart. The highest order of tragedy comprehends both objects; but in the ancient, the former would commonly be the primary end; in the modern, the latter."

The *Horatii* will be a gainer by escaping particular notice. It belongs to the class already indicated. The writer's avowed object is to exhibit the depravity of the human heart in its natural state, and he believes that he has produced a play which, "perused by the light of a scriptural acquaintance with Christian affections, Christian principles, Christian morals, and Christian ends," profitably illustrates "the lamentable nature and tendency of human principles and human practice when left to their own workings." He has altogether misconceived the dramatic province and purpose—as well as his own ability to work in the one or effect the other.

NEW NOVELS.

The Macdermots of Ballycloran. By Mr. A. Trollope. 3 vols. Newby.—*The Poacher's Wife: a Story of the Times*. By Carlton Carew. 2 vols. Ollier.—*Smiles and Tears: or, the Romance of Life*. By Charles Whitehead. 3 vols. Bentley.—*Ranthorpe*. 1 vol. Chapman & Hall.

We are obliged by the multitude of the novels on our table, and the necessity for brevity which the time enjoins, to follow Farmer Seeding's custom with "the annual rent charged on the land of Hautbois,"—which the author of 'Crotchet Castle' tells us he "lumped in" with his tithes; or, speaking less figurative English, to notice a few of them collectively.

The first of the heap which comes to hand is unfortunate only in the name of its author; who comes before the public with the disadvantage of *not being* the popular writer for whom careless readers might have mistaken him. We are sorry for the second Mrs. Butler—for the second Mr. Browning; and for like reasons, had we seen Mr. A. Trollope, we would have written under some *Beville* or *Love* disguise, if we were able to write so clever a novel as his 'Macdermots of Ballycloran.' Clever as this tale is, however, it does not produce a pleasant impression:—

Ah, me! alas! pain—pain ever, for ever!
The wait put by our poet into the mouth of Prometheus might be adopted as the motto for the 'Library

of Irish Fiction.' Since Miss Edgeworth and Lady Morgan have ceased to write—and in their fictions to chequer the disaster and grief which the annals of Ireland unfold by interweaving some strains of the bright and blithe national humour with the darker feelings and passions which it is the truth-teller's task to exhibit—Banim, Griffin, Carleton have laid before us so many tragedies of dull domestic misery, or of those sharper agonies which destroy reason and life, that

Memory shudders at the dreary tale;

and an Irish Novel has become to us something like the haunted chest in the corner of Merchant Abudah's apartment, which even when closed he knew to contain a shape of Terror and a voice of Woe! Nor will 'The Macdermots of Ballycloran' disenchant any one from a reluctance engendered like our own. It is a tale of ruin, crime and sorrow: of a broken-down family—and a maiden's shame avenged by her brother; who becomes, for his sister's sake, an involuntary murderer, and forfeits his life owing to the inability of Law to clear him from the accusation. All this is told with power and pathos enough to darken the sunshine of the most cheerful reader—and to waste the spirits of those whom experiences of life's real trials deter from the consideration of "poetic" or imagined pains. We mean every word to bear its whole meaning when we declare that the impression which the first two volumes produced on us recalled that of 'The Collegians.' Twenty years ago 'The Macdermots' would have made a reputation for its author. Now, those who read it will join, we have little doubt, in our verdict: but their number will be fewer. If we meet Mr. Trollope again, we hope that it will not be on "Mount Misery." He seems to possess a vein of humour—*vide* the description of Mary Brady's wedding—which, if duly reined in (our caution is not needlessly prudish), might win him success among those who prefer "the quips and cranks" of Mirth's crew to the death-spasms of Crime and Sorrow.

We owe Mr. Carew an apology for having deferred our notice of the interesting and forcible tale which is second on the list. Its subject-matter, alas! will make it keep; since it may be feared that the crime and misery arising from game-preserving have not yet come to an end. More romantic than Miss Martineau's 'Forest and Game-law Tales,'—inasmuch as the close has a sunshine which is more soothing to the spirits than true to the history of mortal trial,—'The Poacher's Wife' is also more interesting, because its wider canvas admits of greater development of incident and character. We hardly need indicate the principal personages and events. The young farmer who, in spite of her family, marries the Heiress—the latter disinherited, whereby the pair fall into straits of narrow fortune—the filthy and evil crew who tempt the generous Locksley to bear a part in their midnight deeds and whose crimes are laid to his door—the brutal Gamekeeper who oppresses the husband and tempts the wife—the silly and selfish Baronet—the death charged as murder upon an innocent man—the trial, and what it leads to—are not these things written in the title of the book? Nevertheless, Mr. Carew has combined them so well that we desire nothing better than to meet him in print again.

Those, like ourselves, whom Mr. Whitehead's former imaginary productions have prepared to expect clever and vigorous writing from his hand will not be disappointed in his 'Smiles and Tears.' His touch, however,—to borrow a painter's word—is hard rather than sweet. He seems to catch hold, by instinct and predilection, of the sharp corners and blemishes of Life—to know all its wants, without comforting himself sometimes with thoughts of its riches. Such a tendency is a serious drawback on the success of a humourist. The reader becomes tired of meanness and folly and distress: and though the sort of optimism and false pathos in which too many comic writers find relief and refuge is, to ourselves, little more moving and genuine than the maudlin benevolence of a gentleman "in his cups"—the very recourse to the expedient clearly shows the nature of the contrast required. The public is not so nice as the professional critic in discriminating the paste from the real diamond—the rant of the stage from the utterance of real passion. Thus much to account for the comparatively limited success

of Mr. Whitehead, as compared with that of others to whom he is superior. For the rest, we need but say that we apprehend these 'Smiles and Tears' to be a republication of papers which have already appeared in the periodicals:—and that they make up a good parlour-window book after its kind.

Ranthorpe is not the happiest volume of Messrs. Chapman & Hall's Monthly Series. Its subject-matter is worn out; while previous experiments have proved that the public takes small interest therein. 'The Lion'—Mrs. Trollope's 'Charles Chesterfield'—and M. de Balzac's forcible and painful 'Un Grand Homme de Province à Paris' have successively shown to the novel-reader what manner of man is the novel-writer—how severe may be his struggles, how fearful his "pangings on the thorns of life"—how calculated are his ambitions to exercise a strangely-disturbing influence over wholesome natural affection: but none of the pictures in question have attracted many gazers, or engaged the sympathies of many beyond those who have felt something kindred within them, attesting the truth—and that "their own cases" were more or less searchingly discussed in the merely imaginary adventures of the Man of Genius. Were we to offer our own theory of the causes of an indifference on which we have often mused with great interest, we should not soon come to an end: and 'Ranthorpe' claims no very extensive notice either as a work to be analyzed or one to be preached from as text. Its author tells us that it was written some years ago; has been much altered, and a little condensed. We must therefore see some more natural and spontaneous exhibition of his invention and power to construct and to sustain a story, ere we can judge how far he is, or is not, capable of "enchancing the ear" of the general reader.

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BRITISH MUSEUM.

We continue to receive a variety of communications on the subject of the British Museum—in view of the Commission which is about to inquire into the defects of its government and arrangement. Some of our correspondents, however, do little more than repeat each other and the remarks which we have already made; while others write in a tone of temper

or prejudice not adapted to an occasion of judicial inquiry nor calculated to give weight to their recommendations. As a saving of our own space and of the time of our readers, we will throw together a few of the suggestions which have occurred to ourselves and others—on points which may deserve the consideration of the Commissioners when they shall commence their labours.

One of the first and prominent defects to which the attention of the Commissioners will be called is in the constitution of the Board of Trustees. Of forty-eight members of which that body consists, nineteen hold their appointments officially—holding at the same time certain State offices, which either do or should engross their whole attention, and should, therefore, disqualify (not qualify) them for a share in the management of a great national and nationally supported institution for the promotion of Science, Literature and Art. Nine others—to whom the Queen (as heiress to George the Fourth, a large donor), adds a *tenth*—are family trustees; little objectionable, on the whole—as donors of property have a kind of claim to appoint its superintendents. Four are presidents of learned societies;—and their number might be increased with advantage. The remaining *fifteen* are, as it is termed, elected—not openly and with the public sanction, but by the other non-elected Trustees. It has happened that nearly all so chosen have been members of the aristocratic body; who may or may not be—in some cases are not—well-informed on the matters committed to their management. This anomalous constitution of the Governing Board—implying, as it does, the contempt which the Government and Parliament have felt hitherto for the practical men of letters on whom the country mainly depends for its national reputation in learning and science—has produced many of the evils, irregularities and delays so long and uselessly complained of. Pre-occupied state-officials all at variance and *dilettanti* trustees have been tried and found wanting; and it is time that distinguished literary and scientific merit should have its proper share in the management of the Museum, now *virtually* governed by the secretary and a clique of the upper officers because the ruling body have little time or disposition to do more than nod assent to their suggestions.

A rigid inquiry should be instituted respecting the mode in which the permanent officers and their subordinates have from time to time been elected;—with the view of insuring in this establishment to really learned and competent literary gentlemen some due reward of their labours and some extended field for their prospective exertions.

It is suggested that the officers and servants should have retiring pensions, like those of other government establishments. Without a provision of the kind, there is no hope of getting rid of those who become infirm and aged; and the want of such provision appears to prey on the minds of those employed—inducing them to overwork themselves in after hours, and explaining the great extent of mental disease which has occurred amongst the officers of the Museum.

The departments should be further subdivided; and each division placed under a responsible keeper communicating directly with the Board. Each of these divisions should have certain funds devoted to its enlargement and conservation.—This course of continued subdivision has been that adopted by the Museum from the commencement. There were formerly only three departments—Natural History—Books—Manuscripts. When the Townley collection was procured, the department of Antiquities was divided from the Natural History; as on the accession of the Banksian collection was the Botany.—and after the committee of 1836 Recent Zoology. The Natural History yet consists of the incongruous mixture of minerals and fossils—animals and fossil plants. More lately the department of Prints has been separated from the Antiquarian department. The result of these separations has uniformly been a great increase in the departments established; which was to be expected—as every keeper has naturally a predilection for one part more than another of the department over which he presides, and the funds and energies are apt to be directed into this channel while other parts are comparatively neglected and the recommendations of the persons interested in

them stifled by cold praise. There should be, for instance, a separate collection of British zoology—at least of birds and shells.

This separation of the departments can be accomplished without much additional expense:—simply by making the present assistant-keepers the heads of separate departments communicating directly with the Trustees and having separate funds. This was the course followed with the recently established departments; which have no assistant-keeper, and have not felt the want.

The Manuscript department might be advantageously divided into three:—*Classical—Oriental—Modern MSS.*; or, for the present, the first two might be united.—The Antiquarian department might also be divided into three:—the Coins and Medals (which now occupy the attention of *four-sixths* of the strength of the staff)—the Sculpture and Vases—the Ethnographic collection and the Sculpture of ruder nations.

But this division is most necessary in the department of Printed Books: where the present duties of the keeper are more than any one or even three men can efficiently perform. He has the direction of sixty or seventy assistants and servants—supplying of books to the reading room—keeping of the library in order—superintending the binding—selecting the works for purchase to the amount of more than 10,000*l.* per annum—preparing and seeing through the press the Catalogue—and the general expenditure of nearly 20,000*l.* per annum.

All the continental libraries are divided into several sections,—each having a chief and assistants; as can be shown by the official account of the different French, German, Italian and other foreign libraries. Each has a department for maps—a most important and distinct division.

It is very desirable that an alphabetical catalogue of the books should be published in a small and cheap form, with only short distinctive titles—like the Catalogue of the London Library, and the annual list of accessions which was formerly printed by the Museum. This might be easily and immediately done from the slip titles which are made to every work as it comes into the Library: and supplements to this catalogue should be printed annually. At the end of each ten or fifteen years the catalogues should be reprinted, with the supplements incorporated and any errors which may have crept into them corrected. The value of such a catalogue to literature and science would be immense. At the same time, a competent person in each department of literature should be employed on a single subject—such as Classical works, Journals, Theology, Natural History, &c.—and engaged to make a complete catalogue, with systematic indices, &c., of all the works in the library on the subject of his department. While so employed, he should also furnish the Trustees with a list of the works required to complete the library in that department; and these should be procured, as far as possible, before the catalogue is printed. For this purpose, the titles which have been prepared for the general catalogue might be used:—and by this means a most useful catalogue of books of one part of literature might appear each year; and the additions to the library would, at the same time, be systematically conducted and the imperfection of the works already in the library remedied. As minor suggestion,—it is desirable that the Natural History department, in addition to the lists and small synoptical catalogues which they have published, should publish illustrated catalogues of the more interesting parts of the collection—as is done in the departments of Antiquities and Manuscripts.—Some of the attendants of each department should be men of a higher class than those now generally employed; and, for the greater safety of the collection, these attendants should be in regular gradations of rank—having a superintendent to see that each is efficiently performing his duties.—And all catalogues, &c., published by the Museum should be in a convenient and cheap form; so as to be accessible to students—not mere works of luxury.

FOREIGN CORRESPONDENCE.

Baghdad, Dec. 28, 1846.

IN the morning we left our horses at Keñil; and embarked for Kufa, upon that marshy labyrinth called the Hindia, in a large boat managed by Madans. The wind was favourable, and we hoisted a large

Latene sail. The gilded dome of Mesjid Ali is visible from Keñil: but now the tall reeds which rose on all hands prevented us from seeing anything beyond the river. This was covered with a prodigious variety of waterfowl—many of which I had never seen before. One of our Arnauts, a fat, awkward lad, was challenged by the rest to shoot one of the black moorfowl—which, however, baffled all his attempts. Wild boar abound in these reed jungles—but the finest sight was an immense flock of pelicans, which got up out of the reeds, and flew across our course, many passing quite close to the peak of our sail. One of our Greek servants, Yanni, a Cypriote, drew his pistol to fire at them: but his arm was caught by an Arnaut, who told him the bird was sacred,—pelicans having brought water in their bill-pouches to Ali after a battle, when he lay on the desert faint with thirst and extreme toil. Not a foot of this ground can you travel over without hearing some legend of Ali. A little further on a small domed structure arose on the left bank, which was pointed out to us as the tomb of Ali's favourite camel.

Upon approaching Kufa, the river seems to widen as you get clearer of the reeds. No sooner were we in sight of the ruined tomb which forms the most conspicuous object upon this celebrated site, than we heard that peculiar wild confusion of sounds which the Arabs make upon a war-alarm, in which the thrilling *lu-lu* of the women predominated. And now, upon the left bank we saw a vast body of Madans assembled, whose howls and gestures expressed the greatest state of agitation. We were not long in discerning that the cause of their excitement was some proceeding upon the opposite bank. In fact, a party of Annezeh had made a descent upon their flocks of goats and sheep, that were feeding upon the right bank for the sake of the more plentiful pasture. But the robbery appeared to be already consummated; and a boat of the Madans was pushing off from the left bank to collect the remainder, if any, of their plundered property. About a mile off, upon a mound to the right, I distinguished a group of horsemen. They appeared to be about 25 in number. It was evidently to this small, ill-armed band that the passionate appeals and gesticulations of the poor Madans were directed. These were a troop of the terrible Annezeh, the most dreaded by caravans of all the desert hordes. It was, certainly, a novel and interesting sight: but—what was a little embarrassing—the small band in question seemed to be posted exactly in the midst of our road between Kufa and Mesjid Ali. This seemed the more inexplicable, as I had heard from a good authority at Baghdad that Abdul Mohsin, the principal Annezeh sheik, had accepted a thousand tomanas (about 500*l.*) upon condition of his leaving the road to the shrines free and open to the pilgrims, who were to be entirely unmolested in their passage to and fro. We agreed, therefore, upon landing at Kufa to call a council of war, and see what was to be done.

As we approached Kufa, we saw the beach covered with crowds who were come down to meet us; among whom were many Persians, waiting, apparently, for a sufficiently strong escort to proceed on their pilgrimage. I asked the Arnauts if they were ready to proceed—rather, I confess, with the view of trying them, than with any serious intention of proceeding while the danger lasted. They answered with one voice, "We are your servants to do as you shall command, and to follow you wherever you please to go." The Pasha's kawass, whom we had sent on to procure horses to take us over the five miles between Kufa and Imam Ali, now made his appearance, and explained the affair that had perplexed and alarmed us. A party of the Annezeh, who, it seemed, did not conceive themselves bound by the sheik's engagement not to molest the pilgrims, came down three days before, from their encampment between the shrines, to occupy the road. Their number amounted to 70. After sweeping up all the flocks and other moveable property they could lay their hands on, they retired. To-day they had returned; an engagement had just taken place between them and about the same number of the Shimmulk tribe, who were appointed to guard the road; and the Annezeh had retired, after the loss of one man and one horse.

The road was, therefore, once more clear; and we set

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forth, accompanied by a guard of Arabs, whose number was swelled at each of the numerous stations like little Martello towers which we passed on the way. They all marched in line, and struck up a curious dance and chorus as they went along. An immense herd of pilgrims followed. The sun shone down with surprising power for this season of the year, and the gilt dome and minarets of the shrine of Ali flashed above the high-towered wall that rose square above the flat desert before us. The nizam guard turned out at the gate to receive us; and soon we were comfortably housed in the governor's serai, smoking pipes and drinking sherbet. I pass the visits of ceremony from the mutselli, the mufti, the cadi, and the commander of the troops. In the evening I went up to the terrace to look about. The serai consisted of two spacious courts, and stood at the north-east angle of the town wall. One of the courts was occupied by the soldiery, and the other by the governor's domestic establishment. The gate fronted the south. Before the gate was an immense open space, between the town wall and the ruinous commencement of the town, entirely filled with pilgrims. These, with their baggage, were seated in knots about on the ground, beside their picketted mules and horses. The women, enveloped in mantles of blue check, were stooping over fires and preparing supper. Many of both sexes were performing the bows, genuflections and prostrations required by their devotions. A murmur, as of the sea, arose from the immense crowd, mingled with the tinklings of innumerable mule bells. Lodged in the town, I heard, there were not less than 30,000 pilgrims. Along the walls I perceived a great number of long boxes packed in felt and carefully corded. These were coffined dead; brought, in some instances, from the extreme borders of Khorassan, to be buried in the neighbourhood of the holy remains of the great Shah saint. On the other side, beyond the ditched wall to the north, appeared a vast cemetery, crowded with tombs of all sizes, but mostly of the same form—which is that of a domed cube with pointed arches in the sides. The largest structure outside the walls on this side is the oratory of Mehedi, the last of the twelve Imams, who is expected to re-appear. It stands on the outer verge of the tombs.

The celebrated mosque which contains the remains of Ali stands in the centre of a court with lofty walls. It is faced on every side with those beautiful tiles which the Arab artists of the earliest period of the empire of the Kaliphs possessed such inimitable skill in designing and disposing. A double range of pointed arches runs round the four sides. The tile-work which causes the pilasters and what architects call the spandrels of the arches is filled with imitations of flowers of brilliant colours set in vases or twining in scrolls. The dome and minarets are cased with gilt tiles;—some say that the former is covered with plates of gold. The south minaret leans alarmingly towards the south. The mutselli assured me it had been rebuilt three times with the view of correcting this defect,—but it always after a time fell into the old slant. So they leave it alone, presuming that it is so by the will of Allah. A Kufic inscription, with white letters on a blue ground, crowns the walls all round. No Christian being permitted to enter even the outer court of the mosque, I was constrained to draw the materials for this description, as far as relates to the body of the building, from inspection through the court-door and from the terrace of a neighbouring house to which the governor very obligingly procured me admittance.

In the afternoon of the next day I saw, from the terrace of the round tower of the serai, where the Turkish flag was hoisted, what seemed an army approaching the walls from the north. This was Nourri Beg, the governor-in-chief of the shrines of Ali and Hussein, attended by 200 Haiteh and a numerous escort of Annezeh Arabs with two sheiks. They came on over the desert in a long, extended line; of which the Bey, with his attendant gentlemen, the two sheiks, and an Arab guard with their long tufted spears, formed the centre. The Governor of Mesjid Ali, Nourri Beg's deputy, went out with the principal people to meet him at half a mile from the gate: and presently they came on together under the wall. A salute of five guns was fired from the battery of the serai. The cavalcade was preceded by two strangely-attired figures, beating the small brass

double drum of the Turks which was suspended at their saddle-bows. These I heard were the Bey's jesters. They wore high conical caps hung about with strings of little shells and coins, which jingled as they moved. The head drummer had, in addition, a small, square-looking glass mounted at the peak of his fool's-cap. He had but one eye, and his look was irresistibly comical. The contrast was striking when you looked from these fantastic figures to the solemn, bronzed features of the Annezeh sheiks, cowed by the Arab handkerchief of red with a broad yellow stripe which was confined about the temples with fillets or skeins of brown wool. Black abbas, with a large patch of gold tissue interwoven behind the right shoulder, indicated their rank. Their feet were bare, and unsupported by stirrups. The mares they rode would not, to an inexperienced eye, have presented any idea of their immense value, for their condition was poor and their coats were rough. But my friend, who is a judge of horse-flesh, declared that they surpassed all horses he had ever seen for the excellence of their points, their shape and bone. As they moved along, with quiet eyes and straight extended necks, walking without the least break, they presented a great contrast to the showy, prancing steeds of the Haiteh. The Bey was mounted on a mule. He was dressed in the Arab style, and his head was covered with the handkerchief and fillet of wool described. But his abba was purple, and had the gold insignia under both shoulders. He was young and goodlooking, and both he and his mule seemed in excellent condition. By the side of the Bey rode a Persian prince, one of the many grandsons of Fath Ali Shah. The chief mullah of Kerbela, an old man with an enormous green turban, riding on a white mule, was not the least conspicuous figure in the procession. The thronging of the wild Haiteh, not two of whom were attired alike, under the castle gate, amid the cloud of dust raised by their impatient horses, closed the scene. The Bey was forthwith installed in an apartment next us. The Resident had favoured us with a letter to him, which we presented. We found him extraordinarily agreeable for a Turk,—with lively and prepossessing manners; and determined to avail ourselves of his escort in proceeding to Kerbela, whither he would return in a few days. Meantime, we sent away the Arnauts; and despatched two kawasses back to Kafil to take the horses which we had left there to Kerbela.

Nourri Beg's family belongs to Damascus: where his father, a pasha in the Turkish service, exercises some considerable employ. He himself resides at Kerbela. He is said to farm the proceeds of the shrines for 40,000*l.*—30,000*l.* of which he gives for Kerbela, and the rest for Nijef or Mesjid Ali. The following statement—which may be relied upon, as far as it goes, for the correctness of the numbers—will give some idea of the manner in which he gets repaid for this outlay. In the first place, it is calculated that not less than 100,000 persons visit the shrines annually; of whom about 70,000 are Persians, and the rest from Arabia, India, and the Turkish provinces. Each pilgrim pays at least one *draum* (about 1*s.*) at Nijef. Each horse pays half a *draum*, and the number of horses may be calculated at 60,000. These pilgrims bring with them, it is calculated, annually 5,000 bodies for burial; and the minimum paid for the interment of each is seven *draums*. The price paid for the burial ground depends upon its nearness to the shrine. Bodies buried in the court of the mosque pay at least 100*l.* But there is no limit to the expenditure; the price observing the law of gravity, and being inversely as the square of the distance from the centre of attraction. I heard it was no uncommon thing for the heirs of an Indian prince to expend a lac of rupees in procuring for their predecessor a distinguished place of interment at Nijef. It is difficult under these circumstances to form an estimate of the total amount of the burial fees. But there is no doubt that it forms the chief item in the account of the revenue derived. No doubt a great profit is also derived from the licences to sell provisions granted to the victuallers of so immense a host. Still, I am obliged to admit that without giving a great latitude to the burial fees, it seems difficult to make up so large a sum from these several sources as Nourri Beg is said to pay to the Pasha for the right of farming the revenue of the shrines.

The lofty walls of Nijef, which are built of brick, and flanked with round towers, extend in circuit about three miles. On the west I was rather startled at finding an immense expanse of water which I have not found laid down in any of our maps. I was told this water was several leagues broad. From the difficulty of judging water distances in flat regions, I could not easily estimate its breadth myself: but it could not well be less than five miles, and might have extended to twice that distance, for it looked like the sea; and it was only in clear weather that the opposite shore of the desert was distinguishable. I at once made up my mind that it must have been this huge bay which gave Alexander the idea of penetrating into Arabia by water. It is closed apparently on the north side at the distance of about ten miles from Nijef. On the south-east it joins the Hindia. It is, in fact, from the latter stream that it derives its waters—which flow back as into a deep reservoir. Accordingly, its level at Nijef is very much lower than that of the Hindia at Kufa;—the ground descending in broken cliffs from the foot of the western wall, which is about 150 feet above the level of the water. These cliffs,—of which parts are huge isolated rocks of sandstone, bearing marks of having been worn by the water even to the top—leave a nice broad sandy beach between their foot and the water's edge. Along this beach the pilgrims may be seen in crowds, at evening, watering their horses—and many bathing. Asses and Arab women are continually carrying up leather water sacks and pitchers full of water to the west gate. Here and there is a garden (artificially formed—for the soil is sandy), with a date tree or two. Radishes of prodigious size are grown in these plots—which, besides, are stocked with pomegranates, banians, and other fruits and vegetables. Again, I admired the neat reed fences. Further to the south there was a group of large boats. During my ramble along the sands, I met an Arab ensconced behind a little screen of loose stones, with his fowling-piece, lying in wait for the black moorowl. He had shot one, which he came up and begged me to accept. This was a Madan.

Nourri Beg set out on his return to Kerbela, on Friday, Dec. 11; which day of the week, as it is considered the least propitious with us, so it is reckoned the most auspicious by the Turks for commencing a journey. The Sultan, when he starts on a voyage, always commences his march on the Turkish Sunday. Seated on a knoll of sand half a mile from the wall of the town, just after sunrise, the Bey gave a farewell audience to the authorities of Nijef. His Arab escort were seated about in groups upon the ground—in which their tall spears were stuck. Their docile horses scarcely needed tying. The Haiteh occupied another quarter. A salute of five guns was fired, as before. Meantime a string of pilgrims which seemed endless, taking advantage of the Bey's escort, poured along the road of the Desert a little apart from the groups already mentioned. Their numbers were described to me as 6,000; and they could not well have been fewer,—for their string extended four or five miles, and I calculated about 150 to each furlong. The poor brutes of mules, asses and horses were awfully laden. A majority of these carried double, besides the burthen of baggage. Great numbers of women—all enveloped in the blue mantle and having a white veil tied about their heads, in which a sort of lace window lets in light and air—were among the pilgrims. These either rode like the men—and frequently the same horses with the men, with their arms round their partners' waists—or were carried in *cajavas*, a sort of double close litter, balanced on the horse's back,—or, finally, lay in panniers formed of hurdles. Some had children with them. A few of the men went on foot. Their dresses were too various for description. The common sort of people were clad in felt coats without any seam, and wore felt skullcaps. I met with a section of pilgrims who had come from Khorassan. As many as 2,000 of their countrymen, they said, men of Mushed and the adjacent districts, had come that year. They had brought several hundred bodies with them for burial. The pilgrimage took them six months to complete—two to come, two to return, and two for stay at the shrines. Calculating the expenditure of man and horse at a shilling a day, the pilgrimage would cost each of these 2,000 Khorassan pilgrims nearly 10*l.* They came by Teheran

and Kirmanshah. I witnessed, the next day, the suffering to which these poor pilgrims are sometimes exposed. At the end of our day's march, half way to Kerbela, the well was in the possession of the Arabs, who stripped without mercy the pilgrims venturing thither for water. The consequence was, that, after a parching day, they had to spend the night without water. All the next day we met with no well till we got to Kerbela. Numbers were lying along the hot road, panting in the dust of the Desert, as I passed them—dying apparently of thirst. The Haiteh worried these poor creatures to get on: and but for such rude usage no doubt many more would have been left that night in the Desert. The beasts were yet more exhausted than the foot pilgrims—and some died by the road. The muddy ditches of Kerbela, when I reached them, were lined with people upon their knees lapping the water. Every sort of vessel was put in requisition to dip out the thick discoloured draught. It was touching to see the people standing about their water-pots to one another, and running to the enjivas of the women and children.

The number of Annezeh encamped upon our road amounted to 10,000 tents. Their camels seemed innumerable. For the better part of two days herds of these beasts were standing upon our horizon on either side. The chief sheik rode with us as a guarantee against plunder. On the morning of the second day, I saw a child perched on a dromedary, and an old Arab holding on behind the saddle, marching directly into the open space before the Bey. The child hit the dromedary with a wand upon its neck; and the obedient animal instantly knelt and landed its little rider—who slid off the saddle just before the Bey's mule, and ran up to kiss his hand. This was the sheik's son, a child of nine. There was a momentary pause; and then the great wave of the procession seemed to swallow up this singular vision.

OUR WEEKLY GOSSIP.

A correspondent of the *Athenæum* (*ante*, p. 437) expressed a wish, through our columns, to have some particulars relating to the Treatises which had obtained the previous awards of the large prizes offered under the terms of the Burnett Bequest. We are now enabled to furnish him and others whom it may concern with the information sought. The following are the complete titles of the works which obtained the premiums in 1814:—“An Essay on the existence of a Supreme Creator, possessed of infinite power, wisdom and goodness; containing, also, the refutation from reason and revelation of the objections urged against his wisdom and goodness, and deducing from the whole subject the most important practical inferences, by W. Lawrence Brown, D.D., Principal of Marischal College and University of Aberdeen, &c., &c.; Aberdeen, printed by D. Chalmers & Co. for J. Hamilton, Paternoster-row, London, and A. Brown & Co., Aberdeen, 1816.”—“A Treatise on the Records of the Creation, and on the moral attributes of the Creator, with particular reference to the Jewish history, and to the consistency of the principle of population with the wisdom and goodness of the Deity, by J. Bird Sumner, M.A.: in two volumes; London, printed for J. Hatchard, bookseller to the Queen, 1816.”—Dr. Brown, the author of the first treatise, is, as many of our readers know, since dead. Dr. Sumner, the second prizeman, is the present Bishop of Chester.

The anniversary festival of the Literary Fund was held in the London Tavern on Wednesday last; the Chevalier Bunsen presiding—strongly supported; and another distinguished literary foreigner, Mr. Bancroft the American Minister, being one of the company. The subscriptions announced during the evening amounted, we understand, to about 800*l*. The Duke of Northumberland—more familiarly known in connexion with such matters as Lord Prudhoe—is the President elect for the next anniversary meeting.

We believe we may state with confidence that the terms of a convention for securing international copyright between England and Belgium have been arranged,—a very important step in the European progress of that valuable principle. We may mention, too, on the authority of *The Englishman*, a Calcutta paper, that the legislative council in India have issued a draft act for securing copyright in

that country in conformity with the recent English copyright acts.

The secret of the Warner Long Range has ceased to be a secret—and depreciated vastly from the nominal value which was attached to its mysterious promises. Copies of the instructions given by the Board of Ordnance to the officers appointed for the examination of the invention, and of the Journal of the Proceedings of the officers so appointed, have been distributed among the members of the House of Commons. The vehicle of the Captain's exterminating missiles turns out to be a balloon of ordinary construction; and the arrangement by which these are made to explode at the desired time and place is the only portion of the mystery in the keeping of its inventor. As to the value of that portion and the success of the experiments by which it was tested opinions are as yet divided. The Commissioners would seem to report by inference against it—but it is fair to state that Lord Ingestre, on whose admission of failure the inference in the Report is based, has written to Lord John Russell denying his concurrence in any such conclusion, and proclaiming his undiminished faith in the destructive spells of Captain Warner.

The Shakspeare Club has not been fortunate in its application to Lord Morpeth to prevent the character of the country from having for all coming time Shakspeare's “old house about its ears.” Mr. Milman, it would seem, has better powers of persuasion—or Caxton's is a higher name than Shakspeare's—or it is easier to erect than merely to preserve. In any case, however, the notion contained in the following letter is a good one—and we rejoice to hear that it has met with sympathy at the Woods and Forests. When Lord Morpeth shall have once fairly entered into the spirit of monumental commemoration, it is not improbable that he may think a memorial to the introducer of printing amongst us well followed up by some outlay in honour of one whose works are the most glorious of all the merely human illustrations of that art—which perpetuates and diffuses them through the world.

My dear Lord Morpeth,—A notion has been for some time brooding in my mind, which has at length assumed form and consistence. In the history of our country, with one exception—the preaching of Christianity,—no event surpasses in importance the introduction of Printing. Of our great public benefactors, few have a stronger claim on our respect and gratitude than William Caxton. The house in the Almoyn, which tradition pointed out as the residence of Caxton, and the scene of his labours, (in apprehension, I presume, of its approaching fate from the Westminster Improvement Commissioners), has fallen down of its own accord. The tradition is of somewhat doubtful authority; it is certain, however, that the printing press in England commenced its operations within the precincts or sanctuary of the Abbey. I venture to suggest the propriety of raising a public monument in commemoration of that great event, and in honour of Caxton. For such a monument the open space at the end of the new Victoria Street, in front of the Abbey, would be admirably suited. The character of the monument might be this:—A fountain (of living water) by day, out of which should arise a tall pillar, obelisk, or cluster of gothic pinnacles for light by night: the diffusion of light being the fit and intelligible symbol for the invention of printing. If the propriety of the suggestion be admitted, the details would of course depend on the space at our command, and the amount of subscription. I propose, therefore, that a subscription be commenced among those who are connected with literature in its most extensive signification, but which shall include all classes of the community. I cannot but think that, in the present temper of the public mind, as regards letters, the arts, and the ornament of the metropolis, a considerable sum might be raised without difficulty, to preserve in its appropriate locality the memory of this event—an event of such inappreciable importance, alike to a religious, a civil, a social, a scientific point of view; to which we owe in so great a degree, the divinity, the poetry, the philosophy, perhaps the constitution and liberties of the land. It is fortunate for such a scheme that the high office which your Lordship holds, on whose decision the erection of public monuments must to a great extent depend, is filled by one who has ever shown so great an interest in, and has himself contributed, to the literature of England. Under such auspices, I cannot but feel confident that such a monument might be raised, honourable at once to the country,—which ought to commemorate with equal munificence its triumphs in the arts of peace as in those of war,—and ornamental to the metropolis, especially that part of the metropolis which, so closely bordering on the Abbey and the Houses of Parliament, will become more and more the centre of public resort.—I have the honour to be, &c.

H. H. MILMAN.

We regret to hear, in view of the hot season which in all probability lies before us, that the Free Baths and Washhouses in Glasshouse Yard are in danger of being closed for want of subscriptions. We do not believe it necessary now to use any arguments for the recommendation of a form of charity so preg-

nant with valuable consequences, moral and physical, as this. The papers so industriously circulated by the praiseworthy labours of the Health of Towns Society have diffused amongst all classes the irresistible reasons by which this and kindred social reforms are to be maintained; and the *Athenæum* had done its part ere they as a body took it up. But under the present circumstances of this particular institution, a recapitulation of the good which it has effected within the sphere of its individual operations may help to enforce those arguments to an immediate practical result. The establishment has been open for the use of the destitute poor nearly two years. During the first year, ending with May, 1846, 67,664 bathers, washers, and ironers were accommodated, at an average expense of less than 1*½*d. a-head for the bathers and washers, and less than 3*½*d. a-head for the ironers. During the eleven months which have elapsed of the current year, the number accommodated has exceeded 70,000; while the expenses for the bathers and washers have been reduced to less than 1*½*d. a-head,—every bather having clean water, a clean towel and soap,—and every washer having clean water, soap, soda, and the use of the drying closet. The total of the working expenses for those eleven months is less than 315*l*.; but the total subscriptions do not amount to 232*l*., and, unless timely aid be given the establishment must be closed. The bankers to the committee (which is an off-set from the parent Baths and Washhouses Committee, whose model establishment in Goulstone-square, Whitechapel, will soon be opened for public inspection) are Messrs. Williams, Deacon & Co. Birchinn-lane.

At the meeting of the Zoological Society on Tuesday last, a Memorial to the Trustees of the British Museum, requesting them to appropriate a special room or rooms to the exclusive illustration of the British Fauna, was proposed by the Secretary and signed by all the Fellows present.

We see it stated that Mr. Crosse has succeeded in obtaining pure water from that of the sea by means of some process of electricity;—which he has been occupied in explaining to the Admiralty.

The following are some of the prices obtained at the sale, last week, by Messrs. Sotheby & Wilkinson, of the rare and curious collection of Old English Poetry belonging to J. Hugh Smyth Pigott, Esq., of Brokley Hall, Somerset:—“The Scourge of Venus; or, the Wanton Lady, with the rare birth of Adonia,” by H. A., first edition, and believed to be the only copy known, sold for 10*l*. “Christine of Pisa, Faytes of Armes and of Chivalrie,” translated and printed by Caxton in 1489, the fourth year of the reign of Henry VII.; sold for 30*l*. “Wits Bedlam,” one of the rarest productions of John Davies, of Hereford, printed in 1617; sold for 3*l*. 9*s*. “Dictees and Sayings of the Philosophers,” translated by Antoine Wydeville, Erle Ryngers, and Lord Scales, and printed by Caxton; sold for 31*l*. 10*s*. “The Tragedy of Gorbudic, sometime King of this Land, and of his two Sonnes, Ferrax and Porraz,” by Norton and Sackville, 1590; sold for 4*l*. 10*s*. “Quippes for Upstart new-fangled Gentlewomen; or, a Glasle to view the Pride of vain-glorious Gentlewomen,” first edition, 1595; sold for five guineas. “A Collection of Garlands and Songs,” in one volume, dated 1740; sold for 8*l*. 7*s*. 6*d*. The “Oxford Drollery,” and the “Windsor Drollery,” consisting of a collection of songs of the date 1671-2; sold for ten guineas. “Penelope's Complaint; or, a Mirroure for Wanton Minions,” by J.R. 1684; sold for four guineas. “Wit a Sporting in a pleasant Grove of new Fancies,” by H. Bold, 1657; sold for 6*l*. 18*s*.

We borrow the following paragraph from the *Daily News*:—“A curious literary discovery connected with Burns has just been announced. It is stated that there is manuscript evidence to show that much of the good poetry in the Scotch hymns and paraphrases owes its existence to the emendations of the Ayrshire bard. Hitherto the corrections on those compositions have been ascribed to Logan—a minister of South Leith, and author of ‘Runnymede,’ a tragedy, and of the posthumous sermons which bear his name. In collections of poetry he is named as the author of the ‘Ode to the Cuckoo’;—but even of this honour his memory is about to be deprived; for that ode, as well as other pieces of which he obtained the credit, is now said to have been written by Michael Bruce, well known as the author of the

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verses entitled 'Spring.' It is a singular circumstance (if true) that the section of his countrymen who have the least veneration for the memory of the Ayrshire peasant should for half a century have been giving expression to their devotional fervour in his words."

A correspondent sends us the following copy of a written notice furnished by the principal guide up Vesuvius—and bearing date the 22nd of April.—"At 9 o'clock p.m., in the direction of the point of Palo was formed a new mouth—whence have issued five currents of lava. Two flowed over the point of Palo. One has arrived at the foot of the crater of Bosso Reale—and the other two rest above the same crater. These are extinguished immediately at their birth. The great mouth from which have issued the five currents has begun to eject stones and fire, whilst the cone of the crater remained tranquil. This continued for an hour;—when the mouth beneath was extinguished, and the cone of the crater threw out stones of the weight of a cantaro (200 lb.) From small mouth which had been extinguished issued four circles of different colours—and then nothing else was thrown out. At the point of Nasone on the mountain of Somma (Vesuvius) a man fell,—and was found, (19th of April,) dashed to pieces."

Letters from Stockholm bring tidings of the death, at Uppsala, of the celebrated historian and philosopher Professor Eric Gustaf Geijer. What progress he may have made towards the completion of his great work on the history of Sweden—of which one volume only has been published, and was reviewed, in its English translation, by us about eighteen months ago [Nos. 943 and 944]—we are not told; but his loss will be very seriously to be lamented if it shall have interfered to prevent the accomplishment of a design for which he had fitted himself by long preparation. Professor Geijer had been many years engaged in the collection of materials for the continuation of his history; and it may be hoped that he will be found to have left behind him the means of laying them in a completed form before the public.

Mehemet Ali is making gigantic efforts at once to drain and irrigate the soil of Egypt—and arrive at the suppression of the plague by sanitary measures. While we are disputing at home the value and propriety of certain reforms of the same kind, this prince of the desert is printing these important expressions of civilization on the long-neglected soil of the East. The whole present population of Egypt is engaged, by his orders, in the redemption of the country for their posterity. Besides the "barrage," marshes are being filled up, model villages are in course of erection, the foul accumulations of ages are in progress of removal, and cemeteries are suppressed in the interior of towns—the burial-places of the people being transported to the high grounds at a distance from cities and villages. Works like these in such a country could only, it is probable, be achieved by that sort of monopoly over the sources of wealth with which the Pacha of Egypt is reproached; and we might almost excuse his financial tyranny of the present in view of the mighty benefits which it is purchasing for the future of Egypt. To well the funds, however, for such undertakings, a new source is said to have been stumbled on,—which, if it could really be read as matter of fact, should give immortality to some Egyptian Chancellor of the Exchequer. If it be true, Mr. Pettigrew's occupation is gone.—According to this report, a general unwrapping of all the mummies of Egypt is about to take place; with a chapter on statistics for the accomplishment instead of the scientific obligato with which that operation has been usually commented on amongst ourselves by the gentleman in question. The *Spettatore Egiziano*, an Italian newspaper proposed in Cairo, announces that the following proposal has been made to the Egyptian government:—

Even if we carry the annals of Egyptian history only so far back as the period of Joseph's arrival at the Court of the Pharaohs (2007 B.C.), and close them with the birth of Christ, ancient Egypt appears to have figured as a powerful nation during a period of 2,000 years; her cities and towns then amounted to 20,000, and her population to 700,000.

There is everything in modern science to justify the belief that the law of biology at that remote era underwent no change, and that the average length of life never exceeded 33 years. The population of the valley of the Nile must, therefore, have been renewed about 60½ times during the 21 centuries that we have taken as the basis of our calculation; which is as much as to say that, in 2,007 years, 60,000,000 inhabitants passed away in this fertile land, which combines all the conditions favourable to the development of population. On the other hand, a religious

idea, which, in all probability, was merely in the first instance a hygienic necessity, made the embalming of all the corpses of this great people a legal duty from the earliest period of Egyptian history. Accordingly, there must have been about 420,000,000 mummies consigned by the people of ancient Egypt to the crypts excavated in the Arabian and Libyan chains. Only estimating it at the rate of 2 kilograms per mummy, there would be found, of the cloths employed to envelope them, a total quantity of 840,000,000 kilogrammes, or 8,400,000 metrical quintals, of cloth, which may be used for the manufacture of paper. These premises laid down, there remain two questions for solution:—1. How many metrical quintals of mummy cloth may be estimated to exist at the present moment in Egypt? Without having taken the trouble to scour the country, and without having consulted those who are well acquainted with its features,—if it be considered that the revolutions must have left intact various tombs concealed in the bosom of the earth, all situated far enough from the valley of the Nile, and which the nations probably sought to sequester from the rapacious Vandalism of foreign conquerors,—if it be considered that the Arabs, who now violate these sepulchres, content themselves with breaking the biers, uncovering only those parts of the body upon which they hope to discover jewellery and objects of curiosity, and leave the remainder as worthless at the bottom of the mummy pits,—it will easily be perceived that the greater part of this cloth still exists in the sepulchral chambers, preserved by the same preparation which has prevented the putrefaction of the bodies to which it served as an envelope. Nevertheless, in order that we may always keep below the actual mark, we will only admit the moiety of the above-mentioned amount—that is to say, we will fix it at 4,200,000 metrical quintals.—2. What value may be assigned to these 4,200,000 metrical quintals of cloth? Here it is necessary to observe, that the cloth which incloses the mummies is all of the finest linen; and everybody knows how superior the paper manufactured from yarn is to that made from other substances. The rags that serve for the preservation of paper are now sold in France at the rate of 300 piastres (600 p. per metrical quintal). Subtracting from this sum 100 piastres for expenses, or rather more, to keep always below an impossible minimum, there will nevertheless remain a total of 420,000,000 piastres, or 105,000,000, or 21,000,000 dollars. Only admitting the half of this result, viz. 10,500,000 dollars, every one will agree that this industrial resource, reduced to its very lowest proportions, would, nevertheless, yield an immense profit to the Government of his Highness the Pacha of Egypt.

Certainly the past generations of Egypt little thought, when they stowed away their dead so carefully in its caves and sepulchres, that they were investing, in this sense, for the future civilization of the land. The dead are strangely called in here to assist in arousing the slumbering East from its trance of centuries. There are rags and wrappings of effete institutions amongst ourselves which we should not be sorry to see applied in a like sense to the purposes of civilization—old English mummies which might be very usefully unwrapped for the enrichment of the coming time.

ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.
THE EXHIBITION OF THE ROYAL ACADEMY IS NOW OPEN.
—Admission, (from Eight o'clock till Seven), 1s.; Catalogue, 1s.
JOHN PRESOTT KNOLL, R.A. Dep. Sec.

Closing of the Present Exhibition.

BRITISH INSTITUTION, PALL MALL.
The Gallery, for the EXHIBITION AND SALE of the WORKS of BRITISH ARTISTS, is OPEN daily from Ten till Five, and will be closed THIS DAY (May 12). The Gallery will be Re-opened early in June, with the Exhibition of Pictures by Ancient Masters, &c.—Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

SOCIETY OF PAINTERS IN WATER COLOURS.
THE FORTY-THIRD ANNUAL EXHIBITION IS NOW OPEN, at their GALLERY, 5, PALL MALL EAST, each day from Nine till Dusk.—Admission, 1s.; Catalogue, 6d.
J. W. WRIGHT, Sec.

THE NEW SOCIETY OF PAINTERS IN WATER COLOURS.
THE THIRTIETH ANNUAL EXHIBITION IS NOW OPEN at their GALLERY, FIFTY-THREE, PALL MALL.—Admission, 1s.; Catalogue, 6d.
J. FAHEY, Secretary.

THE EXHIBITION OF THE SOCIETY OF BRITISH ARTISTS—Incorporated by Royal Charter—at their Gallery, SUPPLE-STREET, PALL MALL EAST, is NOW OPEN daily, from Nine, A.M. till Dusk.—Admission, 1s.
EDWARD HASELL, Secretary.

ST. MARK'S, VENICE.
DIORAMA, REGENT'S PARK.—Just Opened, with a new and highly interesting Exhibition, representing the INTERIOR OF ST. MARK'S, at VENICE, justly considered one of the most magnificent temples in the Christian world; and a VIEW OF TIVOLI, near ROME, with the Cascades, &c. The picture of St. Mark's is painted by M. Dione (pupil of M. Daguerre), from drawings made on the spot, especially for the Diorama, by the late M. Reize. The View of Tivoli is painted by M. Bouton. Both pictures exhibit various novel and striking effects of light and shade. Open from Ten till Six.—Admission, 1s.; Seated, 2s.
J. W. WRIGHT, Correspondent.

EXETER HALL.—A LECTURE ON THE BOSJEMAN RACE (Pigmies) OF SOUTHERN AFRICA, unquestionably the most extraordinary race of mankind, and as physically as intellectually, will be delivered on the EVENING of MONDAY, the 17th inst., at Eight, P.M., by ROBERT KNOX, M.D., F.R.S.E., Corresponding Member of the Académie Royale de Médecine, and Lecturer on Anatomy and Physiology. This Lecture is particularly addressed to those interested in the exciting events now going on in South-Eastern Africa, in the Kafir War, in the great question of race, and the probable extinction of the Aboriginal races, the progress of the Anglo-African Empire, and the all-important questions of Christian mission and human civilization in that quarter of the globe. In illustration of the lecture, Dr. Knox will introduce to the notice of the physiologist and man of science Five Bosjemen or Bush people—two males, two females, and infant, the only specimens of this singular race of human beings that ever visited Europe. Admission, Reserved Seats and Platform, 2s. 6d.; Body of the Hall and West Gallery, 1s. Entrance to the Platform and Reserved Seats from the Strand; to the Body of the Hall and West Gallery, from Exeter-street. Tickets may be had of Mr. Renshaw, Medical Bookseller, 346, Strand; at the Medical Times Office, Essex-street; and at the usual places.

ROYAL POLYTECHNIC INSTITUTION.—LECTURES ON CHEMISTRY on the Evenings of Monday, Wednesday, and Friday, at Nine o'clock, by Dr. HUNTER LANE, F.R.S., F.S.S.A. LECTURES ON NATURAL PHILOSOPHY, &c., by Dr. BAILEY HOFFNER. On the Evenings of Tuesday and Thursday, on ARTIFICIAL LIGHT, and the Agents employed in its productions. Experiments with ARMSTRONG'S HYDRO-ELECTRIC MACHINE. The Working Models and Machinery explained. The varied Optical Effects include New Dissolving Views, the Oxy-Hydrogen Microscope, &c. Experiments with the Diving Bell and Diver, &c. The Evening Music, under the direction of Dr. Wallis, commences at Seven o'clock.—Admission, 1s.; Scholars, Half-price.

THE MOST EXTRAORDINARY EXHIBITION OF ABORIGINES ever seen in Europe, landed in Liverpool by the brig Fanny, Captain Wheeler, and will be exhibited for the first time at the EGYPTIAN HALL, PICCADILLY, early in the ensuing week. South African Aborigines—two men, two women, and a baby, of the Bosjeman or Bush Tribe, from the interior of South Africa, a race that, from their wild habits, could never before be induced to visit a place of civilization. This opportunity of gratifying the man of science and the student in zoology has only been obtained by great personal exertion on the part of the gentlemen who have brought them to England at an immense outlay of capital. On the passage to Europe, a baby was born at sea, thus adding to the great interest that must be excited by their appearance. From Moffat, the Missionary's Work on Southern Africa, page 83.—"Poor Bushmen! thy hand has been against every one, and every one's hand against thee. For generations past they have been hunted like partridges in the mountains. Deprived of what nature had made their own, they became desperate, wild, fierce, and indomitable in their habits. Hunger compels them to feed upon everything edible. Ixias, wild garlic, misemby antherans, the core of aloe, gum of acacias, and other plants and berries, some of which are extremely unwholesome, constitute their fruits; whilst almost every kind of living creature is eagerly devoured, lizards, locusts, and grasshoppers not excepted. Well as innocuous plants and berries are ready to eat, they carefully extract their bags or reservoirs of poison, with which they cover the points of their arrows." For particulars of the habits and disposition of the Bosjemen, see Prof. Lichtenstein's, Barclay's, Campbell's, Backhouse's, Melchior's, and Moffat's Travels in South Africa, and the works of Dr. Knox on the variety of the human race. Admission, 1s.; and Reserved Seats, 2s. 6d.

SOCIETIES

GEOGRAPHICAL.—May 10.—Lord Colchester, President, in the chair.—Dr. F. T. Pratt and W. Paynton, Esq., were elected.

A paper by Mr. Wittich, 'On the Physical Geography of Lower Canada, South of the St. Lawrence River,' was read. It afforded information relative to a tract of country thinly peopled, in many portions scarcely explored, and altogether almost unknown—comprising the eastern region of Lower Canada, or that which is situated east of the meridian of 71° W. long.; bounded on the north by the wide expanse of the river St. Lawrence, and on the east by the Gulf of the same name. The two rivers the Restigouche and the St. John wash its southern limits; and it is united to the highlands by a narrow isthmus only: thus constituting a peninsula, consisting of rather more than 18,000 square miles. The country is a table-land of moderate elevation; scarcely in any part exceeding 1,500 feet above the level of the sea, and frequently sinking to 1,000. The peninsula may be divided into three regions:—1, that portion west of 69° long.; 2, that which is to the east of 69° long.; and 3, that portion which lies east of 67° long.; and is called the Peninsula of Gaspé. The more elevated parts of the whole are, from their elevation, scarcely susceptible of cultivation; but hereafter, from changes of temperature induced by the felling of forests and other causes, the land may be found to yield crops of grain. The most fertile and best settled part is the lower valley of the Rivière du Sud; whence are obtained abundant crops of wheat, and forwarded very considerable supplies of fruit and vegetables for the Quebec markets. In the forests, the sugar-maple is frequent; and maple sugar is exported. From the most southern extremity up to the sources of the Ouëlle River the highlands have been explored, and their situation and elevation determined by Capt. Broughton and Mr. Featherstonhaugh; but that portion which lies between the sources of the Ouëlle and the Temiscouata Portage has never been examined;—and our information respecting it is scanty and vague.

A paper by Mr. Isbister was read, 'On certain unexplored tracts of Arctic America;' respecting which, though not made public, a considerable amount of information has long been current amongst the servants of the Hudson's Bay Company and others resident in that country.

GEOLOGICAL.—March 10.—C. Lyell, Esq., V.P. in the chair.—'On Impressions of the Soft Parts of Orthoceras,' by J. G. Anthony, of Cincinnati.

'On Trilobites,' by J. W. Salter, Esq. The author proposes some new views regarding the structure of this species of Trilobite, and described the form of the different parts.

April 14.—Sir H. De la Beche in the chair.—H. F. Hallam, Esq., and T. O. Rayner, M.D., were elected Fellows.

'On the Structure and Probable Age of the Coal

Field of the James River, near Richmond, Virginia,' by C. Lyell, Esq.

'Description of Fossil Plants from the Coal Field near Richmond, Virginia,' by C. J. F. Bunbury, Esq.

April 20.—Sir H. De la Beche, President, in the chair.—'On the Geology of some Parts of Scinde,' by Capt. N. Vicary; with an Introduction, by Sir E. I. Murchison. The district described by Capt. Vicary extends from Cape Monze, in lat. $24^{\circ} 50'$, and Kurorachee, on the westernmost mouth of the Indus, as far north as near Larkhana, in lat. $27^{\circ} 30'$,—a distance of 200 miles. In this district he examined great part of the eastern declivity of the Hala range of mountains and the low country at their base, though his operations were often impeded by the want of water and the generally barren character of the country. The mountains consist essentially of a nummulitic limestone resting on black slates, whose geological age is unknown. Above the nummulite rock is a pale arenaceous rock, with nummulites, hyponyx, and other fossils,—one of which was well known to the army in Cabul under the name of "petrified rice." Still higher is another calcareous rock with no nummulites; on which rest beds containing many fossil bones similar to those found by Dr. Falconer and Major Cauley in the sub-Himalaya range. Near Kurorachee, at the mouth of the Indus, are clays and sandstones containing shells of species now living in the neighbouring sea. These beds are sometimes covered by a conglomerate containing pebbles of the nummulite limestone of the Hala mountains. In many places along the foot of these mountains hot springs burst forth; concerning which Capt. Vicary communicated interesting particulars. The waters of those at Lukkee, near Sehwan, is saline, and deposits sulphur; and near them a jet of inflammable gas once burst from a hole in the rock. It was named "the Peri's Lamp" by the Scindees; who affirm that it became extinguished on account of some impure idolator having bathed in the well. Another hot spring, which forms the waterfall of Peeth, deposits travertine,—large masses of which are found covering the neighbouring hills, even where the springs have now ceased to flow.

ASTRONOMICAL.—April 7.—Capt. W. H. Smyth, R.N. V.P., in the chair.—'On an Important Error in Bouvard's Tables of Saturn,' by Mr. Adams.

'On the Development of the Disturbing Function R,' by Sir John Lubbock.

'Ephemeris of Astræa, for Greenwich Mean Midnight.' Taken from M. d'Arrest's second ephemeris, communicated by Prof. Schumacher. The corrections on April 10, are about $-0^{\circ} 75'$ and $-19^{\circ} 0'$.

'Observations of Astræa at Hamburg,' by M. Rümker.

'Observations of Neptune at Cambridge, U.S.,' with the Equatoreal; by Prof. W. C. Bond. From Oct. 21, 1846 to Jan. 12, 1847 the places depend on No. 7,648 British Association Catalogue, corrected by Prof. Challis's meridian observations.

Mean Place Jan. 1, 1846. A.R. $21^{\text{h}} 50^{\text{m}} 55^{\text{s}}$ Dec. $-13^{\circ} 23' 55''$. The last two places of the planet depend on * in Bessel's zones, 9 mag.

Mean Place Jan. 1, 1846. A.R. $22^{\text{h}} 20^{\text{m}} 15^{\text{s}}$ Dec. $-13^{\circ} 3' 22''$. * Occultation of Venus at Hamburg,' by M. Rümker.

1847. March 17. First Contact . . . $22^{\text{h}} 54^{\text{m}} 21^{\text{s}}$ Middle of Disc . . . 54 31^{s} Complete Immersion . . . 54 46^{s}

'Observations of Hind's Second Comet in Full Sunshine,' by Mr. Hind.

'Observations of Hind's Second Comet at Berlin,' by Prof. Encke and Dr. Galle.

Ditto at Bonn, by Prof. Argelander and M. Schmidt.

Ditto at Hamburg, by M. Rümker.

Ditto at Makerstoun, by Sir T. M. Brisbane and Mr. Welsh.

'Elements of Hind's Second Comet,' by Mr. Hind. Ditto, by M. d'Arrest. "The comet being very bright, we hope to see it after the perihelion passage."

Ditto, by M. Schmidt.

'On the expected Reappearance of the celebrated Comet of 1264 and 1556,' by Mr. Hind. "The time is near at hand when the return of the comet of 1264 and 1556, signalled by Mr. Dunthorne and M. Pingré, may be expected to take place. It is, therefore, desirable that observers should be in possession of everything that may tend to facilitate their search;

and I venture to communicate the results of some calculations of my own, preceded by a brief view of the principal circumstances connected with former appearances of the comet, and a short notice of calculations already published. The great and celebrated comet of 1264, as Pingré terms it, is mentioned by nearly all the European historians of the time, and was observed by the astronomers of the dynasties then reigning in the north and south of China. It is described as presenting a most imposing appearance, with a tail 100° in length, stretching from the east part of the 'mid-heaven.' The comet was of 'surprising magnitude,' far exceeding any remembered by those who beheld it. Contemporary writers generally considered it the precursor of the death of Pope Urban IV., and many of them relate that it disappeared on the same night that the Pope died, or on October 2; thus, in the words of Thierry de Vaucouleurs,

Quo (Urbanus) moriente, velut mortem cognosceret ejus
Apparens minime stella comata fuit.

In 1556 the comet was not on the same scale of splendour as in 1264, but still was sufficiently imposing to call forth from historians the epithets 'ingens et lucidum sidus.' It was observed by Paul Fabricius, a mathematician and physician at the court of the Emperor Charles V. of Austria. M. Pingré, the celebrated cometographer, sought in vain for the original observations; the only information he could find on the subject was contained in a small rough chart found in Lycosthenes and other authors. I have before suggested the probability that these observations were given by Fabricius in his work upon the comet, published at Nürnberg in 1556, and mentioned by Lalande in his *Bibliographie*; but, as far as I am aware, this work has not been discovered in any library. * * The chart just mentioned enables us to form a tolerably definite idea of the path followed by the comet, and we have ample information for a rough determination of the elements. * * In No. 493 of the *Astronomische Nachrichten* will be found the results of my first calculations relating to this comet. I have there deduced elements from the observations by Fabricius in 1556, and computed an ephemeris for comparison with the comet's observed path. The agreement, though not so close as could be wished, was the best that could be obtained from the data given by M. Pingré in his *Cometography*. I then reduced the elements to the year 1264, and with the assistance of a passage in Thierry's poem, I fixed the time of perihelion for July 9-9 (old style). The passage alluded to is as follows:—

Undelucumque gradum Phæbo superante Leonis,
Ter deno Cancræ restitit illa loco.

With M. Pingré, I have understood by 'Ter deno Cancræ' the 120th degree of longitude; but I am not quite sure that this is the true interpretation. With perihelion and node reduced as before stated, and the other elements as for 1556, an ephemeris of the comet's geocentric path in 1264 was computed. During the month of July, calculation and observation agree pretty well; but after the beginning of August the theoretical places entirely differ from the positions of the comet, as deduced from the accounts. Instead of traversing Orion towards the end of its appearance, as some historians relate, it would take a higher declination, passing through Auriga and Taurus. Since the publication of this paper in the *Astronomische Nachrichten*, I have made some further investigations on the subject, and with more success than in my first calculations. * * A closer comparison of data showed pretty clearly that the observation of March 5, on which I had chiefly relied, must be erroneous as it is given by M. Pingré. The results of my calculations have satisfied me that the comet of 1264 was, in all probability, the same as that of 1556, and, consequently, that its return to perihelion must be very near at hand. * * According to the most probable supposition we can make respecting the time of perihelion, without actual calculation of the perturbations, the position of the comet in the heavens during the approaching reappearance will be extremely unfavourable for observation; and it is, therefore, the more desirable that those who look out for comets should be on the alert. Nearly the whole of the vast trajectory of this comet lies below the plane of the ecliptic, and far from the paths of the larger planets; but it extends into space more than twice the distance of Neptune, and surely we are not yet able to say what causes may operate, at this immense distance from

the sun, to affect the time of the next return to perihelion. If, however, the comet cannot be detected and observed, we shall then have the means of ascertaining something more on these points."

Mr. Giles forwarded a sketch of an arc of luminosity which was seen over Ipswich on March the 18th.

STATISTICAL SOCIETY.—April.—Col. Sykes, V.P. in the chair.

'On Education in the mining and manufacturing district of South Staffordshire,' by J. Fletcher, Esq. The northernmost part was selected for the inquiry. The population is employed in the mining of coal and iron, the working of blast furnaces, and the manufacture of the metal produced into heavy articles of cast iron, or into the ruder of the wares that are formed out of wrought iron, such as nails, locks, and saddlers' ironmongery. In the area under consideration, extending over 67,060 acres, with a population in 1841 of 271,725, there are scarcely any private day-schools expressly for the children of the laborious classes, at all worthy of the name. There are, in fact, no private day-schools, in the common understanding of the term, for the children of the poor above the years of infancy—but only for the children of the middle classes: into the lowest order of which a section of labourers' children are sometimes admitted at reduced fees, to learn to read only, or to learn nothing, as it may happen, in schools in effect unorganized. Even the more respectable sort of dame schools belong properly to the middle classes; while the remainder are "out-of-the-way schools," as the parents call them, or mere cottage kitchens of some kind but totally uneducated neighbour, to which the children are sent merely to be kept out of the way of harm. Those who are not acquainted with such districts can scarcely form a conception how exclusively these regions of smoke, cinders and scoræ appear to be occupied by work-people. The number of children and young persons at each of four periods of age, in the gross population and in the schools, is as follows:—

Periods of Age.	In the Population of 70,350, relying on Public Schools.	Day Schools. No. on the books of all the Day Schools, including Infant Schools.	Sunday Schools. No. on the books of all the Sunday Schools.
Notexceed. 5 years of age	12,255	1,205	1,432
5 & not ex. 10	9,598	2,571	4,969
10 & not ex. 15	8,734	966	3,940
15 & not ex. 20	7,994	...	77
Ages unknown	...	559	2,343
Total ...	36,491	5,201	12,781
Average No. attendance	...	4,509	10,563
Deficiency in attendance	...	692	2,218

Thus the acknowledged deficiency of attendance (much less than the inspectors find in schools of superior organization which they visit), is equal to the numbers on the books above-stated whose ages could not be obtained; and striking these two items out of consideration, the remaining figures give a true statement of the present extent of popular instruction in this district. The averages of each class of public day and infant schools, and of each denomination of Sunday schools in the parliamentary borough of Wolverhampton, are as follows:—

Class of Schools.	Total on the Books.	Total of Average Attendance.
Endowed (Church)	135-0	116-5
National	168-6	117-9
British	117-3	84-5
Wesleyan	126-3	116-0
Roman Catholic	131-7	115-0
Church (Infant)	132-0	79-9
Dissenting (Infant)	101-3	77-5
Average Total	140-6	100-2
Denominations.	Total on the Books.	Total of Average Attendance.
Church of England	276-7	184-6
Independents	345-0	257-4
Baptists	192-9	162-2
Presbyterians	51-0	45-0
Wesleyans	237-3	186-7
Primitive Methodists	161-4	143-1
New Connexion	111-10	91-4
Welsh	60-0	46-0
Unitarians	82-5	63-0
Roman Catholics	145-0	124-5
Average Total	209-6	162-5

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Taking the number in day-schools and the number in Sunday schools jointly into consideration, it has to be borne in mind that nearly the whole of the former is included in the latter, under the universal rule that the children in the day-schools shall attend the Sunday schools of the same connexion. As nearly as these returns will bring us to accuracy, it may be concluded that somewhat more than one-half of the children of the labouring classes in this district go to schools of some sort, and that the greater number of these, besides the little that some of them acquire under five years of age in infant schools, have some two or three years of attendance in poor day-schools, chiefly at an age just above that of infancy, besides some ten years in Sunday schools, generally of a very inferior description, under voluntary teachers, often themselves ignorant and unskilled. Whether the term heathenism would be ill or harshly applied to the mental and moral condition in which the other half of the children are growing up, the author leaves to those who have personal knowledge of districts similar to the one under consideration.

HORTICULTURAL.—April 6.—A. Henderson, M.D. in the chair.—Major-Gen. W. Morison, T. W. U. Robinson, and Mrs. Park, were elected Fellows.—Of Orchids, Messrs. Loddiges sent *Dendrobium anosmum*, a handsome Philippine species, resembling *D. macropylis* in its manner of growth; but without smell, and having the smaller, purple-stained, pale lilac, shell-like flowers, more closely arranged on the gracefully drooping leafless stems than in that species. Messrs. Henderson sent *Boronia triphylla*, a handsome new species, of good colour. A Banksian medal was awarded. Of Fruit, a certificate was awarded to D. B. Meek, Esq., for a dish of Alice Maude Strawberries, which had been grown in his Palmistove at Nutfield. They were sent with a view to prove that the atmosphere of a house heated on this system is not deleterious to vegetation, as has been hinted by some; but quite the contrary, as, indeed, all evidence goes to prove. The fruit were well coloured; and the leaves large and healthy.

April 20.—R. W. Barchard, Esq., in the chair.—Sir J. Cathcart, Bart., L. Dent, J. Jardine, J. Soudars, and E. O. Smith, Esqrs., were elected Fellows, and Mr. F. Rauch a corresponding member. Of Orchids, Messrs. Loddiges sent *Acineta* (*Peristeria*) *Humboldtii*, producing a long pendulous raceme of rich purplish-brown blossoms, enlivened by deep spots and blotches of the same; *Comparettia rosea*, a delicate little plant with slender drooping stems, bearing a few rose-coloured flowers near their tops.—In Fruit, a certificate was awarded to Mr. C. Ewing for a dish of forced Chinese Cherries—the fruit of *Prunus pseudo-cerasus*, a tree introduced into this country by the Society, many years ago. The fruit is about as large as a sparrow's egg, of a reddish amber colour, and furnished at its point with a conical tumour. It was stated, when well grown, to be about as well flavoured as that of the May Duke. The tree is hardy, and its numerous pink flowers, when not killed by frost, render it very ornamental in early spring. We learn from Mr. Fortune that it is very common in the market of Shanghai, but he thought it too acid to be worth re-introduction.

LINNEAN.—May 4.—E. Forster, Esq., V.P., in the chair.—H. C. Rothery, Esq. M.A. was elected a Fellow.—Among the presents on the table was a specimen of a remarkable Aurantiaceous fruit, found by Mr. Duncan, in 1844, to the northward of the kingdom of Dahomy, in Western Africa.—Read a paper 'On *Jansonia*, a new genus of Australian Leguminosae,' by R. Kippist, Esq. The genus *Jansonia*, which belongs to the papilionaceous subdivision of Leguminosae, is remarkable for the extreme inequality of the petals and segments of the calyx, the lower and outermost of which are much more freely developed than the upper and innermost, the standard being considerably shorter than the wings, which in their turn fall far short of the keel; while the upper lip of the calyx is scarcely more than one-fourth as long as the lower. The stamens, which are likewise unequal in length, are free except at the very base, where they adhere slightly to each other and to the calyx. The germen is slightly stipitate, clothed with long silky hair, and contains from four to six ovules. The flowers are sessile, four together, and disposed in involucreted heads at the ends of the

branches. Its nearest affinity appears to be with *Brachysema*; which is abundantly distinguished, however, by its axillary inflorescence, its nearly equal calyx, and its much more numerous ovules. From the genus *Leptosema* (Beuth), with which *Jansonia* likewise corresponds in several important characters, it is sufficiently distinguished by the much smaller, yet deeply cleft, upper lip of its calyx, which is destitute of lateral bracts, and by its sessile capitate flowers; those of *Leptosema* being distinctly stalked, disposed in a contracted raceme, the calyx bibracteate at base, consisting of two nearly equal lips, the upper of which is but very slightly notched at the tip. The habit of the two plants is likewise totally different: *Jansonia* being apparently an erect-growing shrub, with terete branches, and opposite elliptical or ovate leaves, while *Leptosema* is evidently a plant of much more humble growth, with leafless, winged branches, and an aspect not unlike that of *Genista sagittalis*, or of some species of *Bossia* and *Oxylobium*. The only species yet known (*J. formosa*) is a native of the south-west coast of New Holland; where it was collected by the late Mr. Gilbert at Scott's River and by Mr. Drummond in the vicinity of Swan River.

BOTANICAL.—April 9.—E. Doubleday, Esq., V.P., in the chair.—Communications on the potato disease were read by Dr. Parkin and Mr. W. Taylor; and these were followed by a discussion in which Dr. Ayres, Mr. Hassall, Mr. N. B. Ward, and the chairman took a part; and which was concluded by the latter declaring that there was, at all events, one point on which they were agreed—and that was, that the real cause of the disease had not yet been ascertained.

ZOOLOGICAL.—April 13.—W. Yarrell, Esq., V.P., in the chair.—Mr. Gray communicated some observations on the skull of *Phascolums vombatus*, Owen.—The next paper read was 'Characters (by M. Boucier) of fifteen unpublished species of *Trochilidae* in the collection of the late Mr. Loddiges, from his MS. notes.'—M. Boucier remarked that he had found in the collections of Mr. Loddiges, Mr. Gould, Mr. Rucker, and Mr. Leadbeater, thirty species which are not in France.—Mr. A. D. Bartlett described a new species of duck (*Fuligula ferinoides*).

Extracts were read from a letter from Mr. F. Strange, on the Ka-ka-po of New Zealand (*Strigops habroptilus*, G. R. Gray). It appears that this nocturnal parrot, of which there are but three specimens in Europe, resorts in the day-time to burrows formed under roots of trees or masses of rock. Its habitat is the west side of the middle island, and its food fern roots and the outer covering of flax leaves.—Mr. Strange has obtained evidence of the existence of a second species of kivi (*Apteryx*) known to the sealers as the Fireman: its eggs are described as nearly as large as the emu's, laid in a burrow, and, like those of the kivi, dirty white; its height is said to be three feet. This bird may prove to be in reality a *Dinornis*.

April 27.—W. Yarrell, Esq., in the chair.—The Chairman communicated descriptions of a collection of Chilian birds' eggs, transmitted to this country by Mr. Bridges, and containing the eggs, now for the first time made known, of nearly thirty species. Mr. Yarrell remarks that he has been induced to consider the egg of a bird as one stage or condition in the life of the animal; that the eggs of congeneric species, in whatever geographical locality found, will resemble each other in colour and markings, and thus afford indications which may assist in classification.—Mr. Gould stated that his experience in Australia and acquaintance with the eggs of 300 species obtained by his collectors in that country, led him to coincide with Mr. Yarrell's view.

'Specific Characters of *Strigops habroptilus*,' by G. R. Gray, Esq.

'Description of a new genus of *Emyde*,' by J. E. Gray, Esq. The name proposed is *Dermatemys*, type *D. Mauii*, Gray.

'Descriptions of new Crustacea,' by A. White, Esq.

'Descriptions of new diurnal Lepidoptera,' by E. Doubleday, Esq.

Mr. Doubleday called attention to a specimen of *Papilio Antenor* of Drury, in the Society's collection—a species the existence of which had been considered doubtful until the acquisition of a specimen by the Rev. T. W. Hope.

COLLEGE OF CHEMISTRY.—April 28.—The Marquis of Northampton in the chair.—'On the Composition and Manufacture of Modern Glass,' by Mr. Pellatt.—Mr. Apsley Pellatt considered that all glasses might be classed under the terms Simple and Compound: the former consisting only of sand and alkali;—under which, common bottle glass, crown glass, and plate glass might be classed; the compound glass consisting of glasses composed of oxide of lead, in addition to sand and alkali:—all the enamels and heavy glasses may, therefore, be considered as compound glass. Mr. Pellatt treated chiefly of one of the compound glasses—viz. flint glass, in its constituents, manipulations, and peculiar conditions, slightly touching upon all other compound glasses, whether coloured, transparent, opaque, or semi-opaque. The proportions of oxide of lead being one-third of the entire weight of flint glass, its refractivity, density, peculiar brilliancy and pellucid beauty (second only to the diamond), are due principally to the presence of that metal. Flint glass consists of one part by weight of carbonate of potash, one-eighth part of nitrate of potash, two parts of the oxide of lead, three-parts of sand, and a minute quantity of oxide of manganese. England has long been celebrated for this branch of the art; and her table glass and chandelier work still retains the ascendancy notwithstanding the meritorious competition of foreign manufacturers. After giving the constituents of bottle, crown, and plate glass—and describing the mode of manufacturing them, Mr. Pellatt entered into the peculiarities of manipulation and other facts—such as welding by contact, sudden separation by contraction, elasticity, and ductibility of flint glass,—and described the process of annealing. He explained the conditions of manipulation, by gravitation, constant rotation, and centrifugal force; and, by diagrams, showed how wine-glasses, handled vases, tubes, &c., were manufactured, and exhibited the implements and tools used by glassmakers. Glass-cutting and glass-engraving were then explained; and the distinction pointed out between modern intaglio and the ancient cameo engraving. Ancient Roman glass (in explanation of the diagram for making pellucid moulded glass) was exhibited; and the Venetian glasses described, viz., filagree, mille-fiore, smelting, vitro di tuno, and mosaic glasses. Herr Beacher's Alexandrian goblets and a vase executed at the Falcon Glass Works were exhibited as beautiful specimens of the fine art department of glass; and beautifully woven glass cloth, executed by Messrs. Williams and Scoresby, elucidated the peculiar elasticity of flint glass. Remarks were made on the causes of striae in optical flint glass; the experiments made by Frauenhofer, Guimaud, Bontemps and Dr. Faraday; and the plan by which the lecturer hoped practically to apply the result of those experiments and inquiries—proving that it was a mechanical rather than a chemical difficulty—which he expected to obviate by means of a rotating pot. Remarks were made, also, on the liability of glass to decompose through excess or impurity of alkali. The lecturer concluded by observations on the decay of the Naples Vases, the original of which was discovered in the year 1837, in the ruins of Pompeii; and by entering minutely into the process of coating and casing glass with one or more colours, in illustration of the Portland Vase—of which he had executed fac-similes in glass, with parts engraved in relief. He mentioned several historical statements by authors who contradicted each other both as to the material and subject of this gem.

The Marquis of Northampton gave some account of ancient glass; the original manufacture of which he traced to Egypt.

INSTITUTION OF CIVIL ENGINEERS.—April 27.—Sir J. Rennie, President, in the chair.—'On the laws of Isochronism of the Balance-spring, as connected with the higher order of Adjustments of Watches and Chronometers,' by Mr. C. Frodsham. The first portion gave an historical sketch of the horological inventions and writings of the artists of the eighteenth century; which appear to constitute the basis of all the knowledge possessed in the present day, and the principles of whose school were still followed in the construction of both watches and chronometers of the better sort. It was admitted that, by the aid of machinery, and the practical skill of the workmen,

the separate pieces of clocks and watches are now produced in a high state of perfection; but it was contended, that horology, as a science, had declined since the days of Hooke, Bernouilli, Sully, Graham, Harrison, Camus, Mudge, Eliot, the two Arnolds, Earnshaw, Le Roy, Berthoud and others, whose splendid talents and scientific attainments were all devoted to the elevation of the art of constructing time-keepers. Among these Dr. Hooke appears to have been the first to bring the force of acute reasoning and pure mechanical genius to bear upon the practice of the art, and his experiments upon the pendulum and the application of the balance-spring—which latter unquestionably laid the foundation of the chronometric art. It is evident that he partially raised the veil which concealed the laws of the isochronism of the spiral spring; as is demonstrated by his expression "*ut tensio sic vis*,"—and it is extraordinary that so plain a hint was not immediately seized on by the able men who succeeded him.—Arnold appears to have been the first who really practically comprehended the subject; and in the course of his researches he invented the cylindrical spring and compensation-balance, which formed the commencement of a new era in the science. The merit of the discovery of the isochronism in France was contested by Le Roy and Berthoud. Bernouilli noticed, in a paper read to the *Académie* in 1747, the fact of the loss of elastic force in balance-springs, from exposure to heat; and the experiments of Berthoud demonstrated that in passing from 32° to 92° Fahrenheit the loss per diem was 6 minutes 38 seconds. The paper then considered generally and technically the subject of the isochronism of the balance-spring; enunciating isochronism to be an inherent property of the balance-spring, depending entirely upon the ratio of the spring's tension, following the proportion of the arcs of inflexion. A balance-spring therefore, having the progression required by the law of isochronism, will preserve that property, whether it be applied to balance making quick or slow vibrations. The elastic force of balance-springs was considered as a constant; because the action is by a number of consecutive impulses following each other in such rapid succession as to constitute an uninterrupted and continuous force. This is shown in considering the accelerated and retarded motion of the balance, when, by following it through an entire arc of vibration, it will be seen that if the balance be moved over a given number of degrees, the spring will be wound into a certain tension, and has acquired a certain elastic force due to the angles over which it is inflected. This elastic force being then transferred to the balance, it will be exerted in overcoming its inertia, and at the expiration of the first period, will have communicated a slight motion to it. During the next period, its state will be that of comparative and not absolute inertia (for it *decreases* as the motion *increases*); whence it follows, that as the spring's force is exerted against a body in motion instead of at rest, it will necessarily accelerate progressively the motion the balance had previously acquired, until the spring arrives at the point of quiescence—where, having lost all its elasticity, it ceases further to urge the balance, and a new relation of power and resistance takes place. The spring's force being transferred to the balance, it assumes a new character,—has acquired sufficient momentum to carry it through the second half of the vibration, and to inflect the spring over an angle equal to that first passed over, and to give it the requisite tension to commence a new vibration; particularly as during the second half of the vibration the spring has so little tension, that its force retards but slightly the motion of the balance. After reasoning on this position, illustrated by numerical examples, the author proceeded to describe the helical and the flat coiled springs which are used in chronometers and watches, and the manner of regulating their action so as to take advantage of the isochronism; instancing the advantages to be derived from the innate power possessed by an isochronal spring of resisting the influences which cause a change of rate—such as change of position, increased friction from dirt, or the viscosity of the oil at low temperatures. This was illustrated by an example of three balls falling in equal times through spaces regulated by the densities of the medium—viz. in vacuo, in air, and in water; wherein they traverse spaces equal to the squares of

the times. So, it was argued, it was with increased friction in watch-work; for the elastic forces of the balance-spring being constantly proportional to the angle of inflexion whatever was the amount of friction, the law of isochronism remained unchanged, and friction was only an adventitious circumstance, which affects the extent of the arc of vibration, but not the time of its description.

ROYAL INSTITUTION.—April 30.—W. R. Hamilton, Esq., in the chair.—On the Age of the Volcanoes of Auvergne as determined by the Remains of successive Groups of Land Quadrupeds, by C. Lyell, Esq. The region of extinct volcanoes of Auvergne derives its peculiar interest from the circumstance of its never having been submerged beneath the sea during a period in which its geological and geographical structure, and the animals and plants by which it has been inhabited, have undergone a great succession of changes. In the rest of Europe generally the volcanic rocks have either been originally of submarine origin, or the surface since they were produced has suffered so much denudation by the action of the waves of the ocean as to make it impossible for us to ascertain the form and manner in which the eruptions took place, or the relative position which the igneous formations held at first to the hills, plains, and valleys then existing. After describing the several cluses of rocks in Auvergne—the granite, the eocene freshwater, and the older and modern volcanic, each depicted by different colours in an extensive landscape enlarged from a view of the valley of Chambon (Puy de Dome) by Mr. P. Scrope.—Mr. Lyell said he should dwell chiefly on the antiquity to be ascribed to the Puy de Tartaret, a type of one of the most modern cones of eruption in Central France. The comparatively recent origin of this conical hill of scoria, with its crater at the summit, is proved by its standing at the bottom of a deep valley excavated through the alternating beds of pumice, trachyte, and basalt, belonging to the more ancient volcano of Mont Dor, and partly through the subjacent and fundamental granite. It is farther confirmed by the course of a powerful current of lava; which, proceeding from the base of the cone, flows thirteen miles down the channel of the River Couze, stopping at the town of Nechers, near Issoire. The lava occupies the ancient river-bed, and is observed to contract in its dimensions in the narrow gorges, where it also gains in height, like the water of a river flowing through the arch of a bridge; and to expand again where the valley opens, where it spreads into a broad sheet having a level surface. It also flows up the channels of tributary streams till it attains a level corresponding with the top of the lava at the point of junction of the tributary with the main valley. But although these appearances prove that the lava has flowed as it would now do if it were remelted and made again to descend the same channel, it nevertheless bears in some part of its course the marks of considerable age.

Before considering these, Mr. Lyell entered into a short digression to refute the doctrine of the mediæval origin of the volcanoes near Clermont, advanced by a writer in the *Quarterly Review* for Oct. 1844 (p. 295), where it is pretended that Sidonius Apollinaris, Bishop of Clermont, who flourished at the close of the fifth century, has borne explicit testimony to "the volcanic eruption, the crumbling of the cones, and the heaping up of the showers of ashes and scoria east forth amidst their fires." The passages relied on occur in a letter from Sidonius to his contemporary, Mamertus, Bishop of Vienne, in Dauphiny, written when Auvergne was threatened with a fresh irruption of the Goths; to avert which danger the Bishop proposes to adopt certain forms of prayer (rogations or litanies), which Mamertus had already introduced on the occasion of some "prodigies" which had happened in Dauphiny sixteen years before. In alluding to these phenomena, Sidonius says that "the walls of the city of Vienne were shaken by frequent earthquakes, many fires broke out, and mounds of ashes were heaped up over the fallen copings of the walls." "Nam modo scene mœnium publicorum crebris terræ motibus concutiebantur, nunc ignes sæpe flammati caducas culminum cristas, superjecto favillarum monte tumulabant." Deer also took refuge in the forum, and the people fled; all but the Bishop, who had a right to reckon on divine protec-

tion, because, as Sidonius reminds him, on a former occasion, the flames at his approach had miraculously recoiled out of reverence to his holy person. At the time of the earthquake he (Mamertus) had told his people that their repentant tears would extinguish the fires sooner than rivers of water, and the steadfastness of their faith would cause the rocking of the ground to cease. Sidonius finishes with asking the Bishop of Vienne to send him some relics to make all secure. The style of the whole epistle is so faulty, ambitious, and poetical, as to make it difficult to know the exact value of the expressions, and dangerous to found upon them any philosophical argument about natural events. There is not a word about Auvergne, but simply an allusion to the shocks which appear to have thrown down buildings and caused (as usual in such cases where roofs fall in) great conflagrations and heaps of cinders. The terror of the wild animals when the earth rocks and their sensitiveness to the slightest movements are well known. Although the epistle proves Sidonius to have had a fair share of the credulity of his age, both in respect to miracles wrought in favour of a contemporary saint and the efficacy of relics, it would be unfair to charge him with a belief in the occurrence of a volcanic eruption at or near the site of the city of Vienne, which the investigation of the ablest government surveyors, to whom the construction of a geological map of France has been intrusted, has entirely disproved. There are, in fact, no monuments of volcanoes, ancient or modern, in Dauphiny; and if there had been they would not throw light on the date of eruptions in Auvergne.

But to return to the lava-stream of the Puy de Tartaret before alluded to—what geological antiquity can we assign to it? In one of the gorges the entire mass of solid basalt has been swept away by the torrent, so that the former continuity of the stony current is interrupted for several hundred yards, at a point about midway between its efflux from the cone and its termination. This implies a long period of excavation. In another place, about one mile and a half from St. Nectaire, an old Roman bridge, still payable, having two arches, each fourteen feet wide, spans a deep ravine, cut by the Couze through the middle of the lava which is here of columnar structure. The bridge is supposed by French architects and antiquaries to be of the date of about the fifth century; yet the springing of the arches proves that when it was erected the ravine was of the same width as now. Nevertheless, while signs of denudation such as these attest the vast amount of removal of hard rock since the lava flowed and was consolidated, the contemporary cone of loose, incoherent scoria has stood in its exposed position at the very bottom of a valley, entire and uninjured, the rain-water being instantly absorbed by the porous mass; and no rill being allowed to collect on its flanks. It is clear that if any flood of water had passed over Auvergne, if any inundation had raised the Lake of Chambon thirty or forty feet, it must have carried away the perishable cone. The lake alluded to owes its origin to the damming up of the Couze by the volcano and by landslips which accompanied the eruption.

But the most conclusive evidence, according to Mr. Lyell, of the remoteness of the period at which the cone and lava of Tartaret originated has yet to be set forth, and has only been distinctly brought to light since he revisited Nechers in 1843, when the Abbé Croizet pointed out to him a locality near the lower extremity of the great current, where fossil bones of extinct animals had been discovered in a meadow, between the base of the lava and the channel of the Couze, now ten feet lower in level than the lava. In company with Mr. Bravard, Mr. Lyell explored the spot; and they convinced themselves that the bone-deposit passed under the lava, which here forms a mass thirty feet thick. Subsequent investigations not only confirm this view, but have enabled Mr. Bravard to obtain from beneath the stony current a considerable number of additional osseous remains, referable to the genera *Equus*, *Sus*, *Tarandus*, *Cervus*, *Canis*, *Felis*, *Martes*, *Putorius*, *Sorex*, *Talpa*, *Arvicola*, *Spermophilus*, *Lagomys*, *Lepus*, and, according to Mr. Waterhouse, *Cricetus* or hamster, and others, besides the remains of a frog, lizard, and snake, and the bones of several birds. Mr. Owen has examined some of these remains for Mr. Lyell, and recognizes among them the *Equus fossilis* and *Tarandus*

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those tertiary deposits which rank as but the monuments of yesterday in the great calendar of geological chronology.

May 7.—Admiral Sir E. Codrington, V.P., in the chair.—Prof. Tom Taylor 'On the Saxon Epic Beowulf.'—The Professor commenced his discourse by adverting to the hybrid character of English nationality; which grew up out of the confluence of three nationalities, partaking in all but identical with none. The ancient Briton had his national hero, Arthur, and his national poetry which celebrated his exploits. So the French had Charlemagne. But the Englishman has no such type of national character and emblem of national glory. Of the three elements of our language and character, we were said to hold most by Anglo-Saxon. Our language was compared to a conglomerate; of which, the mass is Anglo-Saxon, with Norman and British words imbedded in it. Beowulf was selected as the single remnant of the heroic song of our Angle ancestors;—giving their literature a place by the side of the Norse Eddas and the high German Nöt. The existence of a general northern stock of mythologic song was then insisted on; with the remains of which we do not become familiar until the dispersion of northern races and consequent scattering of the national literary treasures. It was maintained that no one-sided theory of interpretation would explain these myths; and their various elements were pointed out—such as personification of the powers of nature, of vices and virtues, arts and inventions, migrations and relationships of nations. Such a connexion as would result from an original identity of traditions was pointed out between the Niflunga Lags and the Niebelungen Lied, and less distinctly between these and the Anglo-Saxon Epic Beowulf. The date of this poem was assigned to the fourth or fifth century, and its transmission was referred to the first Anglo settlers in Britain. Changes were pointed out which show that this poem had been modified by Christian reciters. Its Pagan hierarchy was shown to have been dethroned for the one God,—its gods to have become heroes—the deities opposed to them to have been degraded into fiends and demons. A still further change was indicated, in which these poems pass from the hall to the nursery; and 'Jack the Giant-killer' was instanced as an example of the myth in its lowest form of a fairy tale. The Saxon Epic Beowulf was then described as being the earliest and most important remnant of the Teutonic, ante-Christian, heroic age. The argument of the poem was given—its characteristic alliterative versification explained; and some passages of signal force and vigour were conveyed to the feelings of the members of the Institution by means of original translations into a sort of Pindaric verse.

At the close of Prof. Taylor's discourse, Prof. Faraday invited the attention of the members to Field's Alcohol Meter. The object of this instrument is to exhibit, by one observation, the proportion of alcohol in fermented or other liquids. It is alleged that, generally, the boiling point of all liquids consisting of dilute alcohol is the same, though the specific gravities of these liquids, as observed by the common hydrometer, may vary. It appears, however, that while an alcoholic mixture containing cane-sugar indicates, by the hydrometer test, a less proportion of alcohol than it really contains, the alcohol-meter test expresses a greater proportion of alcohol than really exists in the fluid under observation.

ARCHAEOLOGICAL INSTITUTE.—May 7.—The Dean of Hereford in the chair.—The names of eight new subscribing members were announced.

Mr. Turner made some remarks on the subject of Seals. He said it naturally resolved itself into three simple divisions: the origin and antiquity of seals—the materials of which they were formed, as regards both matrix and impression—and their shape. As respects the antiquity of seals, he referred briefly to the use of them among the Babylonians, Egyptians and Romans; but thought that the origin of the pen-sile seal—the most important of the various shapes which this instrument has assumed in Europe—was to be recognized in the declining days of Roman power under the Byzantine emperors. The fashion passed from Constantinople to France; where pendant seals were employed by the kings of the first

race. The use of the large seal, then termed the "authenticum," was even at that early period accompanied by that of a smaller called the "secretum." The "authenticum" and "secretum" of the Frankish sovereigns were the primitive types of the Great Seal and Privy Seal introduced into England after the Conquest. It seemed possible that seals might have been occasionally employed in Saxon times, as that people must have been cognizant of their use in France; but it could not be asserted, on the authority of one or two supposed instances, that the practice was at all general. The Saxon charters to which were pendant the broad seals of Saxon kings mentioned in some of the letters of the Commissioners of Henry VIII. for the suppression of the religious houses were probably monkish fabrications. Pendant seals, or "bullae" as they were originally named, were of metal—gold, silver, or lead; they were struck from dies in the same manner as coins, and, in the earliest periods had no reverses. Thus in their nature they were more analogous to coins or medals than to seals in the present acceptation of the term. The use of metal bullae for the authentication of very solemn and important documents prevailed among secular princes from the times of the successors of Constantine to the days of our Henry the Eighth. Two remarkable examples of golden bullae were still preserved in the Chapter House at Westminster: one of the 13th century, pendant to the Dower Charter of Eleanor of Castile, consort of Edward I.; the other, which has been attributed to Benvenuto Cellini, is attached to the Treaty of peace between Henry VIII. and Francis I. of France. The antiquity of Papal bullae, Mr. Turner observed, had been much disputed by antiquaries; their use, he believed, continued to the present time, and may probably be referred to as early a period as the 10th century. The Doges of Venice continued to use pendant metal bullae until the suppression of that republic. The inconvenience attending the production of metal impressions must have naturally suggested the application of the die to a more plastic material;—hence the employment of wax. In this country, after the Conquest, the matrices of seals were of metal—silver, brass or lead: the latter, from the facility of working it, was most commonly used in the 12th and 13th centuries, and more especially by individuals of the middle class. The wax employed was of various colours and varied composition. In the earliest impressions of English seals it is generally, though not invariably, white; and from some defect in its preparation, is usually found in a very friable and decayed state. Red and green then became the prevailing colours; and in the 16th and 17th centuries white was again generally used, particularly for the Great Seal and the seals of the several courts of law. Mr. Turner then referred to numerous remarkable instances of the use, during the Middle Ages, of antique intaglios as seals, particularly as secreta or privy seals. They were generally surrounded by mediæval legends, which were often grotesquely inapplicable to the subject of the gems. As regarded the shape of mediæval seals, Mr. Turner remarked that the principal forms were circular or an acute oval shape (vesica pisces); ecclesiastical seals were generally, though not always, of the latter form. There were, of course, numerous variations from these shapes; but it would not be worth while to enumerate them. In the 12th and 13th centuries seals were, for the most part, oval in outline. In the 14th and 15th centuries circular forms were generally used. Viewing seals as applied to documents, it was to be observed that it is perhaps from the early part of the 13th century that we must date the practice of impressing the seal upon the document itself instead of suspending it therefrom by silken threads or a slip of parchment. Strictly speaking the pendant seal belonged to documents intended to convey general notifications, to letters unclosed or patent; yet many anomalies are to be noticed in its use. Documents of a private nature were folded, and the seal so impressed on the folds that the contents could not be attained without breaking the impression; and it might be remarked that a curious practice grew up during the 15th century of surrounding seals so impressed by a twisted band of straw, doubtless with a view to their better preservation. This fashion, very prevalent during the time of Henry V., continued until the 16th century. After some general obser-

vations on the various devices which occur on seals before the introduction of heraldry, and on the artistic features of English mediæval seals, Mr. Turner concluded by remarking that the most characteristic distinction between English and Foreign seals subsequent to the use of heraldic insignia was that the former were more architectural in their details, the latter more remarkable for extravagance of heraldic design.

The Rev. Joseph Hunter observed, that in old seals two kinds of white wax were used: one of a finer kind was wax mixed with flour, and of which few specimens in a perfect state were preserved. It was worth the attention of chemists, why green and red seals were better preserved than white.

Mr. Nichols observed, that no reason had yet been discovered for the use of certain colours in certain seals. The Great Seal was always in white wax—the King's Bench in green.

Mr. Turner remarked that the best-preserved collection of seals from the time of John was in Oriel College, Oxford—that the Vintners' Company, in London, possessed many admirable examples of seals of the 13th and 14th centuries—and that the only seal known of the Empress Matilda was preserved in the office of the Duchy of Lancaster. The seal in the Chapter House attributed to Benvenuto Cellini was a high relief and under-cut. It deserved to be deposited in the British Museum.

Mr. Way instanced examples in mediæval seals of the appropriation of antique legends and figures to sacred subjects. The seal of an hospital dedicated to St. John was a most beautiful dancing fawn—used with some allusion, no doubt, to the daughter of Herodias and the story of St. John.

Mr. Hawkins, of the British Museum, exhibited a silver seal of James IV. of Scotland, set on a modern handle, with the date 1510 upon it. Mr. Hawkins observed, that he had failed in finding any impression of this seal—and a careful search had been made for it both in Edinburgh and London.

The Duke of Northumberland exhibited an antique gold ring, found at Prudhoe Castle.

Lord Holmesdale exhibited a large metal dish of Roman work, cast and then turned; and a most beautiful gold fibula of the 9th or 10th century, found in the Isle of Thanet in 1841. It was set with bits of coloured glass, tastefully arranged.

The Dean of Westminster observed, that the front of the first altar of Westminster Abbey has recently been discovered above the presses containing the wax figures. This altar was, in all probability, removed when the tomb and oratory of Henry V. was erected. It was some 12 feet long by 4 feet high—and admirably executed. There was a single figure of St. Peter, extremely beautiful. He was happy to add, that he had induced the Chapter to take it down and give it a plate glass front. It would soon be on view, and the best time to see it would be by a two o'clock sun; and he would advise any member who came to see it to bring a powerful magnifying glass with him: it would bear the most minute examination. Mr. Eastlake was preparing an account of it.

Letters were read from the Rev. Mr. Bingham, respecting an effigy in Mappowder Church, Dorset; and from Mr. Jabez Allies, on Roman remains discovered at Droitwich, the supposed Saline of the ancients.

DECORATIVE ART.—Mr. G. Cooper in the chair.—'On the Scenery and Stage Decorations of Theatres,' continued by Mr. J. Dwyer. The subject was resumed with an examination of the advantages derivable from placing scenery obliquely on the stage—referring, of course, to the wings and set-scenes, the flats or back-scenes being in the usual position. Some difficulties in perspective having been alluded to, it was stated that for drawing-rooms and apartments the scenery ought to be arranged with due regard to the ground-plan of what is to be represented. This would enable actors to enter or take leave in a complete manner. They would not be observable by those in the side boxes when approaching or lingering for that purpose, and their voices would reverberate and be carried into the body of the theatre. A scene in 'The Flowers of the Forest,' now being performed at the Adelphi, was described as an example; and also as clearly showing that with some attention to ground-plan in setting out an interior, together with an

introduction of bay windows, octagonal recesses, doors in appropriate places, &c., the variety and perfection of scenery would be greatly advanced. Mr. Dwyer then directed attention to the principles of design; which he considered as mainly divisible into two classes—ideal and constructive: the former embodying certain characteristics without reference to natural laws, and the latter demanding strict attention to the fundamental principles of composition in Art. Constructive design was described as necessary to architectural subjects. The opinions of Prof. Cockerell and others were quoted in acknowledgment of the artistic talent, together with accurate knowledge of the architecture of remote ages, which are frequently displayed in our theatres; and Mr. Dwyer suggested that if the attention of the student in Decorative Art were directed to the contemplation of the better scenic productions, this would be found one of the most practical and efficient modes of acquiring knowledge. He regretted that many admirable works of Art executed for theatres should have had such a transient existence, leaving scarcely a trace behind them. Engraved examples might offer an interesting collection of the most ingenious fancies of the most eminent artists. Perspective, Mr. Dwyer observed, constitutes one of the greatest obstacles to perfection in scenic effects; and he alluded to the defect which ordinarily appears in set-scenes, from being made up of various parts placed at intervals along the stage, each part drawn probably at a different perspective angle. The peculiar manner of treating perspective for theatrical purposes was explained. While the situation of the spectators varies greatly, the treatment must necessarily be imperfect. It is, therefore, usual to set out scenery with two points of sight; but he preferred, in architectural subjects to have three, and to have them placed near the centre so as to counteract the effect of opposition in the horizontal features of the wings, whereby the scenes frequently are made to appear hoisted. Scenes showing ground in perspective are frequently spoilt by the visible junction of the wings and the floor—thus disturbing the illusion of distance attempted by the artist; and he would tint the lower portion of the scene with colour similar to that of the stage. Architectural drop-scenes were frequently objectionable from the same cause; and he maintained that they should never be thus applied, but only as pictures within frames if at all. The effects of linear and aerial perspective were adverted to; and the softening influences of colour in aerial perspective were described as pertaining to the highest order of artistic talent. Scenes of this kind are composed of a number of parts—the "flats" representing sky and extreme distance, while the middle distance and foreground are broken into picturesque forms. Flat-lights are placed behind these parts, and impart brilliant effects that no colouring can attain to, and resembling the sunny spots of a landscape. Linear perspective required, it was said, great consideration; and failures in street architecture and similar subjects are often evident to the most uninitiated observer. The artist, however, has to contend with serious disadvantages from not being permitted to set out this class of scenes upon the stage instead of the painting-room; and the manner in which they are produced ought to be borne in mind when judging of their merits. Street architecture offers a peculiar difficulty from the actors influencing the scale by their comparative size. This illustrates the absurdity of placing a façade of the National Gallery or other well-known building, within the area of a theatrical scene without a proper regard to distance. As an instance of a favourable effect, he named a scene in the 'School for Scheming,' at the Haymarket, representing portions of streets abutting on the Quay at Boulogne; which he considered far removed from a commonplace effect—and that it also testified what might be obtained by placing scenery obliquely. Mr. Dwyer next alluded to the taste with which Madame Vestris had presented her drawing-room scenes completely furnished. He admired this perfect kind of representation; and was pleased with the manner in which it had been extended to exteriors, garden scenes, &c.; and he referred to the garden scene to 'The Lady of Lyons,' at Sadler's Wells: in which the stage is covered with a painted cloth imitative of gravel walks, grass plots, shrubberies, &c.—producing together a very superior effect. In a snow scene in 'The Battle of Life,' at

the Lyceum, the stage was covered with painted canvas very successfully; and in 'The Flowers of the Forest' the scene of a village church, with well-worn paths, &c., similarly treated, was equally skillful and pleasing. Mr. Dwyer commented upon the fact and starts usual to these matters; stating that the better scenes were exceptions, while the imperfect school retained the predominance. As one of the earliest and most perfect illusions ever depicted, he described a scene introduced in the opera of 'Acis and Galatea.' It represented a sea-shore, with picturesque foreground and mid-distance. The coming was dashed in foaming eddies upon the beach, and swept the shore with frothy surf; receding, it again returned, accompanied by silvery notes and wild cadences issuing from seashells. The action of the opera proceeded while the bounding billow thus spent itself on a shelving shore. This was, he considered, a truly exquisite combination of artistic and mechanical skill; the ideal grandeur of the composition was a triumph in scenic art from its simplicity, truthfulness and beauty. The last scene in the ballet of 'Corallia,' at Her Majesty's Theatre, was also described as an eminent example of scenic display. Mr. Dwyer then noticed the machinery pertaining to theatres; and recommended the use of painted canvas, placed on rollers sufficiently lofty so as to dispense with the series of "curved, scalloped and straight fly borders" ordinarily representing sky, &c. He next reviewed the inconsistencies which occur from scenery and "properties" being of a different period in character and style to that of historical dramas; mentioning a scene in 'Lucia di Lammermoor,' at the Italian Opera House, Covent Garden. It represented a Norman interior, furnished with one chair of modern French style, and one table of doubtful period, the story of the opera being in 1669. He contended that those adjuncts are important; and that if costume, manners, and customs are rendered faithfully, they should receive equal attention. The progress in the matter of costume from the time of Garrick was noticed, and the properties introduced by John Kemble, Planché, and others were mentioned with encomium. The increasing taste of actors, shown in careful dressing and wearing apparel, with a bearing in accordance with the period represented, was also favourably commended as displaying research and accurate study of their art. Mr. Dwyer drew attention to the force with which the varieties of colour in dresses may be developed by having regard to the background and to the position of the actor.

MEETINGS FOR THE ENSUING WEEK.

- MON. Statistical Society, 8, P.M.
- British Architects, 8.
- Pathological Society, 8.
- TUES. Institution of Civil Engineers, 8.—'An Account of Steam Vessels recently constructed at Liverpool, with Screw Propellers and Direct Acting Engines,' by John Graham, Assoc. Inst. C.E.
- WED. Literary Fund, 3.
- Microscopical Society, 8.
- Society of Arts, 8.—General Meeting.
- Ethnological Society, 8.
- THURS. Society of Antiquaries, 8.
- Royal Society, half-past 8.
- FRI. Royal Institution, half-past 8.—Rev. E. Sidney 'On the Pæralic Fungi of Inhabited Houses.'

FINE ARTS

ROYAL ACADEMY.

Mr. Herbert's only picture, *Our Saviour subject to his Parents at Nazareth* (130) is one of the most poetical and imaginative in this collection. It represents Christ as attending on his father in Galilee during that period of which history makes no mention beyond what is found incidentally in St. Luke—that "the child grew and waxed strong in spirit, filled with wisdom," &c. The lines accompanying the title express the painter's intention:

Perhaps the cross, which chance would oft design
Upon the floor of Joseph's homely shed,
Across Thy brow serene and heart divine
A passing cloud of Gethsemane would spread!

Joseph is seen playing his trade under a shed; while Mary, seated at her spinning-wheel, suspends her operation at the approach of her Son—on whom she gazes earnestly, and in whose countenance she seems to read the future. What legend, if any, may have suggested the idea we know not. This is one of a very few instances in the present Exhibition wherein the painter may be said to have made the language of his art subserve a high object. Mr. Herbert has here exhibited a great example of creative power

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and visibly thrown into it that energy employed in the scriptural illustrations of the old painters,—who wrought with the two-fold incentive, devotion to their faith and devotion to their art. It is the sincerity of treatment—the absence of anything like acting or pantomime—that makes the excellence of this picture. Spirituality is its high attribute; to which are united just expression, fine colour, and good drawing.

Mr. Hart has three pictures in this exhibition—testifying by their diversities to variety of fancy and of power. *John Milton visiting Galileo when a prisoner in the Inquisition near Florence, in 1638* (385) is the principal of these; and is founded on an anecdote of the poet's youthful days related by himself. The interest, moral and pictorial, alike centre here in the figure of Galileo. The other forms—in spite of the interest which attaches to Milton's—are subordinate to this leading one. The eye at once finds the philosopher out on the canvas, and stays with him there. The moral of the work hovers around the sage's chair. On his forehead are the strong intellectual lines, and in his air and attitude—absorbed as he is with the speculations which bolts cannot imprison nor power shut out—the bearing that shows his mind to be to him a kingdom and his dungeon a mockery. As we look on the calm and thoughtful face, we feel that the philosopher is not imprisoned. The sense of a freedom far beyond that of the narrow hearts which would abridge it for superstition's sake takes possession of the spectator the moment he looks upon the picture. *Toilet Musings* (188) expresses, in the form of a youthful female, the sentiment of the following lines which form its epigraph in the catalogue—

Morn in her hair, and morn in her heart—
For morn, like all things, takes young beauty's part!
As the bright fingers weave, with careless care,
Their sunshine through the shadows of her hair,
The fitting doubts that saddened through her dream
Brighten to hopes beneath the morning beam;
And tangled thought alike and tangled tress
Smooth, as she muses, into loveliness.—*MS.*

While the fingers are busy with the long fair tresses of the maiden's hair, the lighter suggestions of the occupation are tempered by a tone of thoughtfulness—not a shade too deep for the characters of happy youth, but deep enough to give a tone of tenderness and worth to its expression. The sentiment is enhanced by great delicacy of colour; and altogether the subject is a charming one—likely, as we should imagine, to tempt the engraver. *Righteousness and Peace* (37) “kissing each other” in the language of the Palmist, make the subject of Mr. Hart's third picture—a study in a yet higher and more ideal style of Art than either of the others; and in which a very delicious arrangement of colour,—getting fine harmony out of contrast,—lends itself expressively to a Raphaelian treatment.

Two Interiors (89 and 593) by G. Hardy are promising studies from Nature; on which we are induced to dwell—because they are productions of a name with which we are not familiar, and exhibit great fidelity and refinement both in their colour and execution.—Charles Landseer's *Giving Alms* (140) is another of those mediæval illustrations to which this artist has for some years past devoted himself. More decision of light and shade would have given greater emphasis to some of his groups. There is variety of character in the persons and in the heads, and sweetness in the choice and management of the colour and in the negative tints. But more of power, without affectation or conventionalism, would have heightened the interest of the work.

Mr. Grant's portraits of *Honourable Mrs. J. Wentley* (177) and *Mrs. Frederick Millbank* (276), are two of the best female ones in the exhibition. There is always a refinement about his ladies which none of his imitators—and they are many—catch. If he would superadd to his other qualifications improved drawing, his pictures would gain greatly. His *Railway King, George Hudson, M.P.* (207), gives the idea of a reprov'd licensed victualler receiving discommendation for an extortionate bill or adulterated cherry. Neither is *Henry Dover, Esq.* (189), interesting as a subject—though there is ability in the picture. *Mrs. Millbank* is Mr. Grant's handsomest sitter, and makes his most agreeable picture.

Mr. Webster's *Village Choir* (104) well repays a close and careful inspection. It shows the extreme point to which the delineation of expression in the

human countenance may be carried and escape the exaggeration which is caricature. As its title demands, it gives the very ideal of a country choir—every individual member of which is a village amateur filled with a sense of his own musical ability and accomplishment, vocal or instrumental. With what a visible conviction of his own importance is that clerk conducting the discordant elements of his supposed harmony; and how is his zeal responded to by the musical troop whom he governs with uplifted hand! He of the clarinet is well supported by the bass. The next performer is a wonderful piece of true expression; and never were there three more admirable studies than the three trebles—two little charity girls, simple and unaffected in their looks as plain and primitive in their costume, and the pretty, modest little creature on their right. The figures, in fact, are many—and full of meaning. The same artist's *Portrait of Miss Ellen Young* (142) is painted with much delicacy.—We must not omit to remark on the good feeling which has induced this artist to place a picture of great merit by himself, *Instruction* (666), in the Octagon Room. The example is one which we hope to see followed by future arrangers.

Mr. Rothwell's *Study from Nature* (160) is the best of his contributions. It is a study of a child's head—full of life and freshness and brilliant in colour. Mr. S. Lawrence's portraits of *The Chief Baron Pollock* (168), *Captain Sterling* (176), and *Professor Whewell* (410), are not improvements in his art. Not only are they too large in scale and mannered in colour, but they fail in likeness—especially the first. This we regret; as Mr. Lawrence is one whose studies we have always regarded with interest—as individualized and original productions of a fresh mind.

The Charity Boy's Début (187) by J. Collinson—a new name—gives good promise of a successful candidate for the honours of a reputation in the school of Wilkie. The subject is a charity boy preparing for his *début* in an eleemosynary school, and undergoing the ablutions and dressing necessary to his *entrée* in public life. It augurs great future excellence.

Miss E. Cole has found a subject for an interesting picture (574) in the account of Portia's Death furnished by Valerius Maximus:—“Being prevented from that death she wished for by the constant vigilance of her friends, she snatched some burning coals from the fire, and shut them close in her mouth till she was suffocated.” The picture is of the Bologna School; and though we wish the artist had chosen higher examples, it has yet great merits. Good expression, appropriate colour and a subdued tone of light make it one of the most interesting of its class in this Exhibition.

With regard to the assemblage of *rifacimenti* and repetition which hang on these walls in the shape of female portraits, it were waste of time and space to particularize their demerits. It is sufficient to say that their authors go on, year after year, dealing out conventionalities—the long simpering faces, long and narrow necks, Lilliputian wrists and hands, compressed busts, small waists, swelling trains, and impossible feet—exhausting their stores of white satin and coloured ribbon—indulging in the eternal background of mannered sky, balustraded wall, gilded chair, and Turkey carpet-covered table—or the trunk-twisted beech, with autumnal tinted foliage and park-like distance terminated by an ultramarine horizon. Such, then, is the degraded state to which has descended a class of representation once practised in this country by a Vandyke, a Reynolds and a Lawrence! Portrait painting is on the decline amongst us:—and the statistics of this Exhibition show that, whereas formerly the proportion of portraits to subject-pictures executed was as three to one, something like the converse is now the case. The rising race of painters are men of better education—more intelligent and less, let us hope, actuated by mercenary motive. A portrait of the *Viscountess Maidstone* (234) by the Hon. H. Graves—one of *Mrs. Maberley* (258) by R. Buckner—one of *Mrs. Campbell of Skipp* (302) by J. R. Swinton—one of *Mrs. Arthur Shirley* (85) by T. M. Joy—and one of *Mrs. Fry and Son* (307) by W. Gush—are all exemplifications of the foregoing remarks. They are instances of affection and unhealthy taste.

Mr. Hollins's only subject picture, entitled *The*

Pulse (275), from the ‘Sentimental Journey,’ is an improvement on his later compositions—bating some inaccuracy of drawing in the legs. In portraiture he has made great advance—his best in subject as in taste being those of *Thomas Richardson, Esq.* (21), and *Gen. Wright Chevalier* (172). The details of military costume in the latter are excellent. *Mr. and Mrs. Cunliffe Lister Kay* (226 and 409) are clear and bright studies of plain people; and *Richard Gilbert Talbot* (870) is a smart picture of a seemingly flippant man.

Mr. Roberts has this year a picture, *Antwerp Cathedral* (57), which brings to our recollection his old Norman-French towns in the early part of his career. Though the light colour on the steeple may be a little too hot, it is beautifully drawn, and painted with great dexterity and judgment.—The effect of the dealing with all those buildings at its base gives scale and the idea of great altitude to the church and its spire. *A Recollection of Spain* (205)—obviously the tombs of Ferdinand and Isabella—is a picturesque combination of architectural details given with Mr. Roberts's unrivalled power of execution—but certainly not so finished as the majority of his works have been. The remaining one here, *Edinburgh* (360), is a view taken from the battlements of the old Castle wall and comprehending almost all the points of the northern city. The eye ranges over the old and new towns—embracing the Institution, the Scott Monument, the Squares of St. Andrew and St. George, the Waterloo Rooms, the Calton Hill—by Leith Harbour to where the Forth meets the sky—or, on the right, to where the Salisbury Crags and Arthur's Seat terminate the view. A more interesting assemblage of localities could scarcely be imagined for the pencil of man—fraught as they are with historical reminiscences from the earliest time and descending to the most modern associations. In the base of the picture, for instance, is the locomotive power propelling through a tunnel the unpictorial train. This last object might have been omitted with advantage to the picture. Mr. Roberts's is a style well calculated for topographical and architectural description; but if he would permit his honesty of noting down where details are concerned to be qualified by a little more imagination, his art would be a gainer. The picture is wanting in atmosphere. Had the distant water been less blue, more aerial, and marked with delicate gradation, much more of space and depth would have been obtained.

Mr. John Chalon's *Arrival at Folkestone of the Steam-packet from Boulogne during the Gale on the 20th Nov. last* (86) is a provoking recollection of what most of us have had to endure. Himself possibly a good sailor, the Artist may like to indulge in such reminiscences; but we, who are not so physically endowed, cannot look on with equal composure. We feel for those humble specimens of humanity who seem scarce able to keep footing on the deck. Everything has evidently conspired to make the passage a trying one. The wind is still breezy: the billows, large and rolling chase each other over the inclining deck, and run out of the gunwales to fill the boats along alongside. The smoke and fire that issue from the funnel obey the common impulse and combine to mark the boisterous time. To say, then, that a sight of Mr. Chalon's picture excites unpleasant emotions is to pay him an appropriate compliment—to bear testimony to its truth. The effect would, however, have been heightened had the execution been more careful. This, in the present instance, is its worst feature;—though sketchiness and slightness may sometimes be a quality of fitness in the representation of such matters.—Mr. John Chalon co-operates with his brother in a larger picture entitled *Serena among the Savage People* (157)—Alfred Chalon being the author of the figures and John of the landscape. The passage illustrated is from Spenser:—

Tho' when as all her plaints she had displayed
And well disburdened her engriv'd breast,
Upon the grass herself adown she lay'd;
Where, being try'd with travell, and oppress
With sorrow, she betook herself to rest.
Here whilst in Morpheus' bosome safe she lay,
Fearless of ought that mote her peace molest,
False fortune did her safety betray
Into a strange mischance, that menaced her delay.

And first they spole her of her jewels deare,
And afterwards of all her rich array.
The two brothers here display that fancy which they

probably owe in no small degree to their long practice of rapidly enunciating, or improvising, their ideas. The picture bears the look of facility—almost to the extent of haste. The figures have that certain grace and exuberance of costume and appanage which are at once the virtues and vices of the one—while the bold and vigorous landscape of the other wants finish of painting to give it amenity. Though altogether the picture may not be looked on as the most happy illustration of the text, yet the perfect understanding with which each of the artists has entered into the feeling of the other—the harmony of the two in the one idea—and the *abandon* displayed in the performance—constitute in themselves a merit, though secondary, yet not unimportant.

Once more does Mr. Abraham Cooper appear on the old ground that gave him fame—as the recorder of the heroic deeds of our ancestors. His picture is *La Pucelle—Old Talbot and his Son at the Battle of Patay* (107). No one has more sedulously studied, or better understands, the combination of form and mass essential to the description of the *mêlée* or the battle; and he has the art of adding to such combination the accidental conformation—the casual look which is the proper attribute of the subject. In all the minor features of costume and accessory he is at home:—from the appointment of the knight's helm to the device on his shield he is an authority. His elaboration of details—in figure, horse, armour, and accessories—is carried further here than in most of his works that we remember. There is, however, a want of strength and completeness in the bay-coloured horse lying in the foreground next the frame.—In a smaller picture, *The Slave Dealer* (102), representing a group of mounted Orientals purchasing women, we have an instance of the same painter's power to represent repose as ably as he habitually depicts strife.

SOCIETY OF PAINTERS IN WATER COLOURS.

Mr. Alfred Fripp contributes a number of Irish studies that cannot be thought advances on his works of the past year. With an obvious earnestness of purpose, and a solicitude to attend to detail which in the representation of extremities is carried to excess, these drawings have not that simplicity and ingenuousness which are such a feature of his former productions. *The Visionary* (107) is poorly drawn: the feet being large and heavy, the abdomen swollen, the flesh tints hot and mannered, and the whole conventional. *Irish Rusticity* (118) is no better. *The Bog Cabin* (129), representing a child standing at the door of such a hut, is his best work here in reference to drawing, colour, or effect. *The Hallowed Relic* (172)—a peasant girl kneeling before an old Runic cross by the side of an ancient table monument, her head leaning on her left hand and her right resting on a head-stone—is relieved against a brilliant sun-set, which, making the various objects show dark upon the light, produces much effect. The look of sunlight in the foreground has much truth—though in the sky and distance it is exaggerated; and in the former the proximity of the crude blue renders it too trenchant by contrast. The details of building, cross and tombs,—are good in negative tones; while the flesh is generally too hot and wants half tints of grey to give variety. *Connaught Peasants* (201) displays a very pretty group—a mother, whose child is about to embrace her; excellent in feeling, well drawn, and agreeable in colour. *On the Welsh Hills* (239) is much freer in style and more transparent—having little or none of the distemper mixture in its tinting. It is one of this artist's best works. *Absent Thoughts* (266),—a woman at a spinning-wheel—is admirable in position and good in drawing: and *A Munster Girl* (283) is equally good in character.

Another figure painter remains yet to be noticed.—Mr. Frederick Tayler: whose operations this year are not large in scale, but whose works are unsurpassed in their line. In their composition he exhibits a skill and readiness with a fertility of invention that make each one of them distinct, and give to the range of his subjects in the aggregate an agreeable variety. His mode of noting down circumstance is facile—and this year combined with an amount of accuracy that marks his great improvement and has added a new charm to his style. A pair of sporting subjects—*Dogs and Game* (121) and *On the Highland Moors* (130) are on a large scale, and admirable delineations of canine form. The dark

dog in the last of these is especially remarkable. *Bringing Home the Deer* (216) is excellent—so are (228) *A Bridge in Glen Clunie, Aberdeenshire*—peasants returning home after their day's work; *Fording the Stream* (236)—a Berghem-like composition; *Slag at Bay—Scene in a Rocky Glen in Braemar, Aberdeenshire* (251)—full of incident, and touched with great spirit; *The Mountain Spring* (261)—a boy drinking at a spring, at his feet dogs also slaking their thirst while a girl with milking-tub under her arm and tin pail in her hand is about to cross the streamlet into which the spring runs. The forms in this picture are enunciated with great skill. But more interesting still is the *Blind Piper* (286). The painter has thrown great feeling into this incident—a young and interesting girl carefully conducting her blind and aged sire across a narrow bridge under which a deep gully is visible. The solicitude and circumspection which she displays are in a charming spirit. Beautiful are the *Mountain Stream in Braemar* (295) and *Evening—Waiting for the Drovers* (303). The latter is a powerfully expressed composition of oxen with forms and conditions that will make them surely marketable. A contrast in sentiment to the last is afforded by an elegant piece—*Sunset—Return from the Chase*. The horses and riders here show rank and breeding. More pleasing drawings than these we have not seen from Mr. Tayler's easel.

The Bridge of Sighs, Venice, looking towards the Grand Canal (127), by W. Callow, is a true and not commonly chosen point of view of this gloomy structure. The same artist has a good study of *Melrose Abbey* (147). *Conversations* (132) is a clever group of Italian boys by O. Oakley: and *Seaford Cliffs, from Newhaven, Sussex* (136), a fresh and breezy study, by Copley Fielding.

There is good colour in the *Ten Virgins* (157) by Miss Eliza Sharpe—though we regret that we cannot speak in praise of its composition or drawing. Truth and effect mark Mr. Joseph Nash's *Interior of the Church of Gisors, Normandy* (169). Worthy of notice, also, is *Goatfell Glen, Rossie, Isle of Arran* (171):—and *Windsor Castle, from Slough* (180) is a bright and daylight looking study, evidently made on the spot, by Frederick Nash. Mr. S. Prout's *Milan Cathedral* (183) had, with all its merits, nearly escaped us. It is a striking rendering of the marble-fronted Duomo, with its incongruous style and the old picturesque piazza by which it is approached.

Has not Mr. Bentley, in his *Sea Piece, Coast of North Wales* (189) had a recollection of Mr. Fielding? In Mr. Crisall's *Scotch Peasant Girl Embroidering Muslin at Luss, Loch Lomond*, (222) Nature unfettered by the restraints of fashion in manner or in dress is exhibited in a simple, chaste, and classical study. The single tree so formally placed in the centre of Mr. David Cox's view, *Near Altherstone, Yorkshire* (227) has marred an otherwise richly-coloured treatment. Mr. Palmer's *Corn Field—Cloudy Morning* (241) deserves notice—as do the luscious *Black and Green Grapes* with which Mr. Hunt tantalizes us in 245. The *Snow Drift—Valley of Chamouni, Savoy* (249), should be mentioned for its truth. Mr. Palmer's *Gipsy Dell—Moonlight* (253) is too clever and original-looking to be overlooked. *Mount Edgecumbe, seen over Drake's Island, Plymouth Sound* (255), by Copley Fielding, is a vivid resemblance of the scene.

Hedge Sparrow's and Robin's Nests (285), by Mr. Hunt, is wonderfully true. Eggs, thatch, wool, twigs, feathers are all done to perfection. A study of a rough-looking old man misnamed a monk (298) is also good:—and so are two drawings by Mr. Oakley, *A Girl at a Spring* (306) and *Gipsy Sisters* (312). The first is Mr. Oakley's best drawing here; and makes us regret that one possessed of so much power in noting down the beauty of female face and form should not essay more important themes.—Our notice must conclude with mention of a delicate little fresh scene *On the Ouse, near Stantonbury, Buckinghamshire* (317) by H. Gastineau; and a beautiful coloured scene in *Glen Tulloch, Argyleshire* (316), by Mr. Copley Fielding.

ASSOCIATION TO PROMOTE THE FREE EXHIBITION OF MODERN ART.

THE first Exhibition of a society under the above title has established itself this year at the Egyptian

Hall, in Piccadilly:—intending, as one of its objects—like that the Lowther Arcade, where, however, it is the sole purpose—to appeal to the public from the verdict by which the works of its members have been excluded from the walls of other institutions. But in addition to such rejected works there are here many pictures whose authors have had them on hand for years; and which have seized this new opportunity to “revisit the glimpses of the sun. An Address prefixed to the descriptive catalogue, and written in a highly utilitarian spirit, says, “By throwing open their works to the people free of charge, they [the members] exhibit their manufactures to the world. They encourage an acquaintance with it; and when an exchange is made each man gains an equivalent. A picture, a statue, and a shawl are made for exchange. Art has its mercantile, as its social, value. The artist lives by his works; and the necessity of having a show-room for them is as evidently paramount to him as to the shawl manufacturer.” By this new institution, it is declared that there is “an end put to all those heart-burnings and jealousies hitherto periodically prejudicial in the artistic world; and, united to the pleasure afforded the public, there are strong grounds to hope for solid improvement in the Art of the country by the manly and generous emulation of artists who, placed fairly, can fairly contrast their powers.”

With these objects, it is to be regretted that the commodities—to use the homely phraseology of the new Association—here offered are not of an order calculated, in our opinion, for their advancement. Our own time would be mis-spent and that of our readers wasted in the attempt to go into detailed description. One picture of high excellence (No. 7 in the Catalogue)—*Shipwrecked People on a Raft attacked by a Shark*, by F. Biard, has, however, found its way hither. On a raft a group of females, consisting of a middle-aged person who supports a half fainting young one, recoil from an approaching shark—at whom a man with all his strength is aiming a deadly blow. The powerless look of the younger woman—the terror and astonishment of the elder—the deadly resolve and concentration of purpose in the eye of the foreshortened man about to strike the monster—all bespeak vividness of imagination seconded by masterly drawing, and a power in appropriate colour that make this one of Mr. Biard's best—though one of his smallest—productions. The dead body lying at the far end of the raft and the promised succour in the distant ship add the dramatic effect. The work is the only one here worthy of a visit;—and the new Association must have better things to show if it would justify the necessity of its institution or give promise of its usefulness. It is not impossible that for a time the fear of being ranked among the “rejected” may have kept back contributors from this Exhibition;—but certain it is that unless more room can be found for the Academicians by the removal of the national collection at some other means—so as to prevent the necessity of rejection on a large scale and the still more fatal injury of hanging pictures where they have no chance of being seen—we should be glad to see provision made elsewhere in a right spirit for the remedy of such inevitable injustice, and a determination on the part of the artists ably to support such an effort at righting themselves.

THE GRAPHIC SOCIETY.

At the sixth meeting of the Graphic Society, which took place on the 11th inst., we noticed the following:—an early picture by Turner of a scene in the Alps—grand and simple as regards both effect and colour—contributed by Mr. Allnot; one of the series of drawings by Turner for the England and Wales—very striking; several French Daguerrotypes; two pencil drawings from figures of Fra Angelico; two sketches from nature, by Mr. Ruskin—all contributed by Mr. Ruskin; a few sketches by Archer of antiquities in London—displaying much truth; two frames of drawings of female heads, by John Wright; the original cartoon drawing for the picture of “Dr. Johnson in the waiting-room of Lord Chesterfield” and a small oil painting of a female head, by E. M. Ward; a highly wrought drawing by Derby from a picture by Edwin Landseer—a long picture, “Returning from Deer Stalking,” in the possession of the

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Marquis of Lansdowne; an unfinished portrait of an elderly man and another of a young lady, by Boxall—marked by strong individuality of character and sweetness of expression, with great purity of colour in the flesh tints; a carefully-drawn profile in chalk, by Wyon, of the poet Wordsworth; a proof of a mezzotint engraved by Charles Lewis from the picture by Herbert of 'Converting the Early Britons to Christianity'—successfully conveying the character of the original; some interesting specimens of china—a beer-jug covered with designs exhibiting the use of the hop, by Townsend—the lid of which was a failure; also a design for a salt-cellar by the same artist; a design for an inkstand, by John Bell—made, it appears, for a collection of art-manufactures suggested by Felix Summery; and the original sketch by John Wood of 'The Ascension,' designed for the altar-piece of the church at Bermondsey. On the whole, the display was less attractive on this, the last, meeting than on any other occasion during the present season.

MR. NASH'S DRAWINGS OF WINDSOR CASTLE.

A series of twenty-four water-colour drawings by Mr. Nash, exhibiting views of the principal features of Windsor Castle, interior and exterior, will be submitted to public inspection next week. In these drawings Mr. Nash has surpassed all his former works. They evidence the advantages which sound education alone will confer. The training in the office of the architect, the knowledge of structure geometrically, and the constant practice of perspective, inform the mind soundly. In the subordinate article of execution even, the radical character of his studies appears.

In No. 1—a smartly-touched view of the 'Grand Staircase'—the architectural detail is just and freely expressed. The 'Guard Chamber,' No. 2,—with its interesting relic, the mast of the Victory, in the centre, surrounded by armour and weapons—is its pendant. The view of the 'Green Drawing-room' (3) is rich and deeply-toned. The 'Private Dining-room' (4) presents a sight with which the public is unacquainted—the royal table dressed for dinner. In the 'Crimson Drawing-room' (5), whose name alone indicates its predominant hue—the reds are very ably managed and not monotonous. The 'South-west View of the Castle'—Feu de Joie on the Prince of Wales's Birthday' (6), is a bold and romantic scene—with which the modern costume of the soldiery severely assorts. The 'Queen's Private Sitting-room' (7) is rich and picturesque in details, and most characteristically touched. In the 'Quadrangle looking West, the Emperor of Russia and Prince Albert going out to the Review' (8), the artist has added the interest of excellent likenesses. Rich to magnificence is 'St. George's Hall' as it appears at an Entertainment given by Her Majesty to Royal Visitors (9). Mr. Nash has displayed variety of effect in the moonlit 'Quadrangle looking Eastward' (10), enlivened by an appropriate incident, the arrival of a royal visitor. It looks, perhaps, a little too light from its proximity to dark and deep-toned interiors. The 'White Drawing-room' (11) shows the royal breakfast—the Prince seated and Her Majesty approaching the table. The 'Lower Ward, with the View of St. George's Chapel and Round Tower' (12) is picturesque: and the three views in the Corridor (13, 15, 19) are rich in colour and true in effect. The last, entitled 'The Angle of the Corridor' is surprising for truth. Gay, brilliant, and daylight-looking is the 'Eastern View of the Castle and Garden' (16), as seen when Her Majesty walks on the Terrace accompanied by her illustrious Visitor.

A preparation for a state dinner is shown in the 'Waterloo Gallery' (17). The royal portraiture is good in 'St. George's Hall'—entrance of Her Majesty and Louis-Philippe to the Banquet' (18). What is called 'Rubens's Room' (20) is exhibited with the French King receiving the civic addresses. The city dignitaries figure with their accustomed paraphernalia and pomp. As the artist in the Crimson and Green Rooms has shown his skill in the management of the respective colours, so does he shine in the ceremony of the Order of the Garter introduced in the 'Throne-room' (21)—where the predominant hue is dark blue. Admirably has he made the deep rich tone of the pannelled wall and detailed ceiling oppose, and reconcile the eye to, the great

masses of cold blue damask and the costumes with which the several knights assembled are invested. The harmony is perfect. Do we not in the 'Library' (22) recognize Mr. Glover exhibiting to visitors some of the treasures in his charge—some manuscript illumination, or, perhaps, his Holbein drawings? In the 'Vandyke Room' (23), a party of fashionables are visiting the gallery; and an artist in the distance suspends his labour of copying to explain the virtues of his subject. In the 'Private Chapel' (24), the head of Her Majesty is visible in the gallery.—Mr. Nash has shown skill and great power of variety in these twenty-four drawings.

MR. LESLIE'S LECTURE.

ON Monday last, Mr. C. R. Leslie, R.A. delivered a lecture on painting at the Literary Institution at Brixton. His chief illustrations were drawn from Raphael and the Dutch school. There was nothing, he said, of affected sentimentality about Raphael. In a graceful and happy manner of introducing children he is still without a rival. Children are generally represented by painters as taking too great an interest in what is above their years;—as in that piece of false sentiment where a painter has introduced a child kissing the hem of Our Saviour's garment. There was nothing of this improbable excitement in the cartoon of 'The Beautiful Gate,' or 'The Sacrifice at Lystra.' Raphael's most imposing works as regards size are in the Vatican at Rome; but the pictures which place him still higher as an examiner of man are the Cartoons at Hampton Court. No one tells a story better than Raphael.—Hogarth alone excepted. In 'The Sacrifice at Lystra' you see what has passed and is just passing. In that style which is to be considered as peculiarly Raphael-esque, there is nothing better than the figure of St. Peter kneeling in the boat. In 'The School of Athens,' Sterne particularly commends the figure of the philosopher. That Raphael and Michael Angelo were not great colourists in the Venetian sense of the word is to be attributed to the time which they spent in the study of the antique;—while the Venetian painters, neglecting the antique, dedicated their time to Nature alone. The frequent examination of white surfaces must necessarily deaden the eye to tints of a warmer hue. The first thing that is attainable in Art is colour. Even the Chinese exhibit great taste in the warmth, and beauty, and arrangement of their colours; and Mr. Leslie still finds himself stopping at shop-windows to look at the decorations of a common tea-chest.—in which there is much to admire, though light and shadow and perspective are alike neglected. The Chinese have nothing but early Art: and since the extension of their trade their pictures have infinitely deteriorated owing to their ludicrous attempts at light and shadow. The ill effects of a too close study of the antique are still more discernible in Guido and Nicholas Poussin than in Raphael and Michael Angelo. Hogarth and Reynolds were admirable colourists;—and we have many amongst ourselves who paint with a fine sense of the beauties of the Venetian and Dutch schools—while continental artists continue to paint as if they had never seen a respectable-coloured picture.

Mr. Leslie then said he would pass to the Dutch school, and the consideration of the works of Teniers, Jan Steen, De Hooghe, Terburg, Nicholas Maes, and Metz. He had omitted Gerard Dow, whose name was generally associated with the six he had mentioned. The works of this artist he thought were over-estimated; and people believed they saw more in his pictures than was really to be found there because it was said he elaborated with so much care that he spent three days upon so easy an article as a broomstick. There was not much subject, so-called, in Terburg's pictures. His works can have very little interest to any but a painter. They are full, however, of taste and colour and light and shade; while they too often represent little more than a vulgar-faced woman, in the dress of a lady, throwing herself back in a chair and draining a long Dutch glass of wine—or perhaps coarser liquor. De Hooghe was an admirable artist,—and one of the very best for sunny effects in the whole of the Dutch school. Nor would it be easy to find a better example of his powers than that wonderful picture of 'The Card Players' in the Queen's Collection at Buckingham Palace,—and of which a careful copy was then before them.

Nicholas Maes studied under Rembrandt; and he is just enough like Rembrandt to show that he had studied under him. "When in the National Gallery, I seldom," said Mr. Leslie, "omit to pass a few minutes before an admirable little picture by this master bequeathed to that institution by the late Lord Farnborough. Story it has none. The picture is that of a woman employed in scraping a parsnip; while a child is looking on with such life-like interest as if nothing were of such importance as scraping a parsnip." Cuyp, he said, is another great painter of the Dutch school;—whose reputation, however, is of very recent date. Mr. Leslie was old enough to remember when a fine picture by Cuyp would sell for fifteen or fifty pounds—which, if brought to the hammer now, would realize a thousand or fifteen hundred. Such is the history of a reputation:—and we may read the same thing in our own country. "Hogarth has been properly appreciated only within my own time," said Mr. Leslie; "and Wilson and Constable are as yet imperfectly felt and understood."

It is proper to add, that the above is a very imperfect sketch of Mr. Leslie's lecture,—and that it was the first which that artist has delivered. He possesses many requisites for becoming a popular lecturer:—but should he care to appear a second time in the same character (which we trust he will), he will do well to throw Lanzi and other writers overboard, and rely upon his own tact and observation. We can read Lanzi and Reynolds at home;—but we went to Brixton to hear Mr. Leslie.

FINE ART GOSSIP.—Messrs. Smith of Lisle-street have, we are informed, just purchased from the Messrs. Woodburn—who are retiring from the print-selling business—their entire stock of prints for the large sum of ten thousand pounds. Amongst the mass of choice things which it contains is the well-known Aylesford collection of Rembrandt etchings—wanting the thirteen which were some time since disposed of to Mr. Holford for three thousand guineas. This collection affords an excellent opportunity for the country to acquire for the Print-room of the Museum nearly all the prints in which the Rembrandt collection there is deficient: while at the coming sale of the Versteek prints three or four etchings that would still be wanting may be obtained. Our national collection would then be not only superior to that of Paris,—but even to that of Amsterdam. In fact, we should have the most complete collection of Rembrandt's etchings—and in the finest state—in the world. It is earnestly to be hoped that the authorities will not miss so golden an opportunity for completing this valuable series.

The report of the Council of the Royal Institute of British Architects delivered to their annual general meeting on the 3rd inst. offers a reason for the refusal of that body to accede to Mr. Weale's proposal of publishing annually a volume illustrative of the works of the members. The Council stated that, as the plan required them to guarantee a supply of matter for the volume by the members—which they had not power to compel—it was necessarily declined.—The Builder states that a body of thirty-four architects have memorialized the Council of the Institute, requesting the aid of that body in the establishment of an Architects' Benevolent Fund to alleviate the wants of the less fortunate members of the profession.

Her Majesty's Commissioners of Fine Arts have just issued the following notice respecting the Exhibition of oil paintings in Westminster Hall in June next:—"Her Majesty's Commissioners of Fine Arts hereby give notice that oil paintings intended for exhibition are to be sent to Westminster Hall, between the hours of ten and five, from Monday the 31st of May to Saturday the 5th of June; but no painting will be received after that day. Each exhibitor is required to send together with his work a letter containing his name and address, with such title or quotation descriptive of his work as may be intended for publication, subject to the approval of the Commissioners. The name of the exhibitor is also to be written on each specimen sent by him. The artists may send their works in frames or not, as they please; but in the event of frames being sent they must be of moderate width. The artists, or their agents, will not be admitted into the Hall at the time of depositing the works sent for exhibition; but one or more

days will be appointed for varnishing or retouching the pictures after they shall have been arranged. No picture will be allowed to be retouched except by the artist himself. Every possible care will be taken of the pictures; but, in case of injury or loss, the Commissioners will not be responsible.

We may mention that no tickets to view the royal pictures by Winterhalter in St. James's Palace will now be issued from the Lord Chamberlain's office; but on and after Monday next, tickets may be obtained (in the same manner as orders to view the state apartments in Windsor Castle) upon application to Messrs. Paul and Dominic Colnaghi, printellers, No. 14, Pall Mall East; Mr. Moon, printeller, No. 20, Threadneedle Street; Mr. Mitchell, librarian, No. 33, Old Bond Street; and Messrs. Ackermann & Co., printellers, No. 96, Strand.—We may state, too, that the public are now admitted to view the New House of Lords without tickets on appeal days,—which are Mondays, Tuesdays and Thursdays,—from 11 to 4. The admission on Saturdays will still be by ticket to be obtained at the Lord Chamberlain's office on Wednesdays only.

Mr. Jesse, in a letter to *The Times* called for by some strictures which appeared in that paper,—regarding the economy practised in the expenditure on the palace and gardens at Hampton Court,—indicates an intention on the part of the Woods and Forests to restore the fountains in the park and gardens,—estimates for the restoration having been already prepared and laid before the Commissioners.—A proposal has been circulated by Mr. R. C. Lucas, the sculptor, a native of Salisbury, to restore to the chantry and tomb of William of Wykeham, at Winchester, the statues which formerly occupied the niches:—the possibility of doing which he grounds on discoveries which he has made amongst the numerous fragments of statues lying in the crypt of the Cathedral.

During the past week the well-known collection, principally of Italian pictures, the property of the late John Proctor Anderson, Esq., of Farley Hall, has been on view at Messrs. Christie & Manson's. They are to be sold this day.

We hear that the competition for the prizes offered by the Society of Arts in respect of designs for manufactures is very great. Upwards of three hundred designs for articles of all kinds—goblets, cups, lamp-pillars, glass, paper hangings, printing, weaving, &c.,—have been sent in during the last week; being nearly eight-fold the amount of the quantity received in the previous year, when this class of prizes was first established. The present result of this new movement is a satisfactory proof that the time was ripe for it; and promises well for its ultimate influence on the taste and improvement of our manufactures.

Mr. Allen's large landscape which we noticed in our review of the Suffolk Street Gallery, 'The Vale of Clwyd'—seen from the Hills dividing Flintshire from Denbighshire' has been selected by one of the three-hundred-pounds prizeholders of the Art Union.

The Paris papers state that the antiquities discovered at Khorsabad in 1843 are now placed in two saloons on the ground-floor of the Louvre;—where the public will be admitted to see them for a few days. According to the orders of the King, all the antiquities of Greece, Algeria, Asia Minor, and Egypt, are being placed in the rooms of the ground-floor of the Louvre, so as to fill all the space comprised between the peristyle of the side of the Rue du Coq and that of the Pont des Arts. The portion of the rez-de-chaussée fronting the Church of Saint-Germain-l'Auxerrois will receive the three former divisions; and the Egyptian monuments will be classed in the rooms facing the river.

A grand and impressive ceremonial recently took place in Paris on the occasion of the final deposit at the Invalides of the remains of the two Grand Marshals of the Palace of the Emperor Napoleon in the two vaults prepared for them at the side of their master's tomb.—We may add here that the King of the French has decided that the statue of General Drouot shall be placed in the Gallery of Versailles; and the town of Nancy has called on France in general, and the army in particular, to aid it in erecting a statue to the same illustrious soldier.

The discovery of an important monument recently dug up near the town of Laraca, on the coast of Cyprus, was communicated a few days ago to the

Syro-Egyptian Society of London. It consists of a circular-headed stone, 8 ft. 2 in. high, 2 ft. 3 in. wide, and 1 ft. 3 in. thick. On the face is sculptured, in basso-relievo, the figure of a man,—his right hand raised, as if in the act of speaking, and in his left a staff. He wears a tiara; and the fashion of his beard and hair resembles very much that of the sculptures lately brought to light by the French Consul at Mossul. From the waist to the feet the long-fringed robe is covered with cuneatic or wedge-shaped characters, which are continued on the back-ground and on the sides of the monument. The figure is inclosed in an arch-shaped cavity; in the upper part of which are engraved certain emblems resembling so closely, in this and other particulars, the rock sculptures of the opposite coast at Nahr al Kelb (the ancient Lycus) that it is hardly to be doubted that this isolated monument of Cyprus records the same conquest as the immovable tablets of the Syrian coast. Fortunately, the inscription here is in a much more perfect state of preservation than those of the opposite coast, which have been exposed for so many centuries to the rude blast and the corrosive action of the spray. Of these Assyrian monuments and their Egyptian companions, sculptured in the living limestone of the coast of Syria, a detailed account was published some years ago by the Royal Society of Literature; and a cast of the most perfect of the Assyrian figures was presented to the trustees of our national collection by Lord Prudhoe,—now placed in the antechamber of the Egyptian saloon. But to return to the subject. The very remarkable progress that has been made by Col. Rawlinson in the decipherment of the cuneatics of Persepolis, and the satisfactory results obtained by Dr. Hincks of Belfast, Col. Rawlinson, and Mr. Norris, independently of each other, in the cuneatics of Assyria (the language of the monuments of Nahr al Kelb), induce a hope that this monument of Cyprus may soon be explained, and prove a valuable text and record of early and important events in the history of the adjacent continent.

MUSIC AND THE DRAMA

M. ROPHINO LACY'S HANDELIAN OPERATIC CERTS, at the HANOVER-SQUARE ROOMS, on the Evenings of May 17th, 23rd, 31st, and June 8th, will consist entirely of Vocal and Instrumental Pieces (premières), selected from Handel's Forty Italian Operas, which have slept in oblivion for one hundred years, and are entirely unknown to the present generation. Vocalists:—Miss Delcy, Miss M. B. Hawes, Mr. Manvers, and Mr. H. Phillips. Lecturer and Music Director, M. Rophino Lacy. Leaders, Mr. T. Cooke and Mr. Dando. Pianoforte, Mr. J. L. Hatton. Violoncello, Mr. Lindley. Contra-Basso, Mr. Howell. For Prospectuses, &c., apply to Mr. Green, Royal Seraphine-maker, 35, Soho-square, and the principal Musiciansellers.

MR. BLAGROVE'S CONCERT, WEDNESDAY EVENING, June 9, under the immediate Patronage of H.R.H. the Duke of Cambridge, and H.R.H. the Duchess of Gloucester, will take place at the HANOVER ROOMS; at which, Mr. Blagrove will be assisted by Herr Fischer, Mr. John Farr, Miss Bainforth, the Misses Williams, Madame Dulcken, Mr. Dr. Blagrove, and other artists. The orchestra will be numerous and complete. Conductor, Mr. Lucas. Tickets to be had of Mr. Blagrove, 3, Store-street; and at the Music Shops.

MEDELSSOHN'S FIRST WALPURGIS NIGHT and HANDEL'S 'ALEXANDER'S FEAST,' will be performed at EXETER HALL on MONDAY EVENING, May 15th. Principal Vocal Performers—Miss Birch, Miss Duval, Mr. Manvers, and Mr. H. Phillips. The Chorus will consist of the Members of Mr. Hullah's Upper Singing School; and the Orchestra, of Mr. Willy's Concert Band, assisted by numerous eminent performers.

Conductor, Mr. JOHN HULLAH. Tickets.—Aren. 2s.; Reserved Seats in Western Gallery, 3s.; Reserved Seats in Arms, 2s.; may be had of Mr. Parker, Finsbury, 445, West Strand, of the principal Musiciansellers, and at the Apolloonian Rooms.

PHILHARMONIC CONCERTS.—The pressure of the season—the first kindling of Summer's heat—and the remembered brilliancy of the *Fourth Concert*—all contributed to make the *Fifth* go off a trifle more flatly than the excellence of the music demanded. One or two of the instruments in the band, too, were either tired or over confident—whence happened certain entrances and exits beyond the Conductor's control and beside his wishes. The *Sinfonia* by Haydn, in G minor, was new to us; and its quaint, charming and simple minuet well merited its encore. The two middle movements of Beethoven's *Sinfonia* in A could hardly have gone better;—the *andante* narrowly escaping repetition. The overture to 'Oberon,' too, was duly spirited. But when perfect execution of well-beloved works is so nearly reached, as at present is our case, the cry for a new composer is not far from breaking out. Will Germany let us wait in vain for symphonies, cantatas, and concert-overtures? The freshest pleasure of the evening was young Joachim's performance of Beethoven's violin concerto—which no old Joachim or John could have played in a more masterly style. His performance

is so natural and noble that there is no applying to it the epithet "Prodigious;" which implies something forced, out of season, and pushed beyond its healthy growth. We expect Joachim to advance much further—if not in mechanical dexterity—as a writer for his own instrument and for the orchestra: possibly—who knows?—to prove the successor, with additions and emendations, of Spohr. He was received with the utmost applause; and never was the Concerto (the two first movements of which would stand for a symphony with most other writers) so kindly relished. The singers were Madame Persiani and Signor Satri. The Italian vocalists have never been successful at the Philharmonic Concerts—and now satisfy us there less than ever, from the increased lustre and life of the full performances. In short, how to alternate such vocal music as shall interest the classical hearer with great instrumental works remains to be a dilemma which, in our time at least, only Malibran entirely solved, by the wonderful fervour and scientific skill of her singing. This so often passed beyond the bounds of pure vocalism as to be, therefore, more in harmony with its place than the best execution or most chaste expression of her sister cantatrice. But the Philharmonic public has got past the airs, duets, &c., which contented it in Malibran's day: and in this department again is to be heard the call for "something new."—The room was very full.

THE MUSICAL UNION.—At the fourth *Matinée*, M. Viouxtemps led Mozart's well-known Quartett in C major, No. 6, and Beethoven's in E flat (No. 10), with Signor Piatti for violoncello, the other parts being filled by M. Deloffre and Mr. Hill. Failing Herr Ernst, on one of his good days (and then Ernst is incomparable as a player of chamber music), M. Viouxtemps exceeds all his contemporaries in passion and finish of style; while he is superior to the splendid violinist with whom we have compared him in breadth and brilliancy of tone. Again, a short *morceau de salon* exhibited him as the surest and most wonderful executive player now extant. Others may excite, and have excited us more; but that is a matter in which sympathies have a share. Few, if any, have ever satisfied us more entirely than M. Viouxtemps; who seems year by year to add to his resources, and his certainty in producing them. Signor Piatti, too, played a *bolero* by Franchomme with perfect command over his instrument, and that Italian elegance and passion (without Italian exaggeration) which is so captivating. His tone, however, seems thinner than it was;—or is it the unsuitableness of Willia's Rooms to musical effects?

CONCERTS OF THE WEEK.—When, in consequence of Time's inevitable spite, "*Fui*" becomes the Artist's device, his course of action ought, we think, to be easier than that of the Critic;—since, whereas the operations of the former depend upon his own pleasure, the latter has no alternative save to distinguish good from evil for the sake of public profit. Nevertheless, in place of commenting on M. Alexander Boucher's violin playing as it now is, we shall satisfy our consciences by reminding the reader that it was among the wonders of European instrumental art many years ago. We will dwell for a moment on one of the attractions of his *Matinée*. Herr Brandt sang some German *lieder* with more polish than is the rule with German singers,—and a voice well worth watching, so as to secure its intonation, which as yet is uncertain. German musicians seem now in the ascendant. From M. Boucher, we crossed to Herr Kuhe's *Matinée*; where the concert-giver's own finished and sound pianoforte playing was supported by the Helmesbergers, and by singing from Madame Jenny Lutz, Madame Knespel, and Herr Hölzel. Our excellent countrywomen, too, Miss Dolby and the Misses Pyne figured honourably in Herr Kuhe's programme.

In the evening, the *Society of Female Musicians* gave its Concert, which included many matters of interest; among others, Bach's triple Concerto, performed as at the Kears's Concert. And, as if by way of illustrating the universality which places Mendelssohn at the head of European composers, we had his English song 'By Celia's arbour.' This we beg to recommend to all imitators who fancy they are approaching classical originals by grim and unvoiced attempts at second-rate German music. A sweeter melody, more naturally conducted yet more art-

fully redeemed...
The West with...
has a but...
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have conq...
the grandest...
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any nothing...
do they not...
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The Hung...
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some mist...
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Duprez, a...
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fully redeemed from commonplaces, has been rarely presented. Dr. Mendelssohn's four-part song, too, 'When the West with Evening glows,' which was always new to us, has a beauty and an interest, clear of vexatious intricacy, such as few besides himself can reach. He has but to write his opera (and this we fancy, unless Mdle. Lind leaves the stage, will yet come) and he will have conquered every style of composition, from the grandest to the simplest. We are led away to speak of the Master, when our task was merely to report on a charitable concert. Does such a fact say anything to the ambition of our young men? and do they not see that, now, when executive competition runs so high, the career to be aspired for and wrought out should be that of a composer?

The Hungarian Quartett has commenced its exhibitions of "instrumental singing," and been found as serious as report had declared. These things, however, do not come within the category of Music; and they are calculated to exercise no good influence on "priests or people,"—so that the slightest and most moment record of their progress will amply suffice. On Wednesday evening, concerts were given by Mr. Cohn and Herr Mühlenfeldt;—the latter with a very too liberal a programme of classical music and a select array of German singers, Madame Jenny Lutzer at their head. On Thursday morning, Herr and Fraulein Siegel gave a *Matinée*; one purpose of which was to exhibit the results of a class-method of pianoforte instruction. We had the overture to 'Otello' performed by forty hands—a noisy piece of Kalkbrenner's for half-a-dozen instruments,—and like fragrances, which recalled to us the days when the pupils of the Logierian system thumped out all manner of music, original, selected and transmogrified: Beethoven's pianoforte trios, even, not being sacred from arrangement! To the concert-goer who has no children to be taught, such performances are worth little. The *beneficiaires* were assisted by sundry singers. M. Steniers contributed some good violin playing, and Signor Piatto two picturesque *solos* on the violoncello.

HER MAJESTY'S THEATRE.—Mdle. Jenny Lind has repeated the part of *Alice* three times: not with increased effect—that could hardly be,—but to new audiences; so that her English admirers on acquaintance, not hearsay, have increased three-fold. In characterizing her singing last week, we omitted to praise the truth of her intonation. We now fill the blank, *ex postposito*—since it appears that our cautions with regard to the use of her voice have been by some misread as "hints of a fault." Now, our ears assure us that truer notes than those of Mdle. Lind have rarely been heard: and what we mean to say is this,—that, since her beautiful upper notes appear fictitious rather than natural ones,—her organ belonging to the family of those of Pasta, Duprez, and our own Miss Kemble, in the manner of its formation,—we trust that no desire for immediate effect will tempt Mdle. Lind into force or strain of her powers. Those endowed like herself, who would last long, must be reserved rather than prodigal of their carefully-acquired gifts. Let us add,—that no one may find further pretext for imagining we mean covert blame, when our purpose is to authenticate sincere praise by friendly caution,—that the greatest singers we recollect have been—like this Swedish lady—persons who have improved limited natural means; and in the process been tempted to that diligence and study and selection which the possessions of brilliant and even natural voices rarely acquire. We could, also, take this opportunity to offer some remarks, sparingly made in print, with regard to the theories of pitch which some entertain; calling in old tuning-forks to help old traditions. We might further observe that the criticisms upon intonation of a singer and an instrumentalist will be essentially different—assert that there may be such a thing as an ear with a leaning towards flatness or sharpness, which, until corrected by laborious study and comparison, is sure to bear untrustworthy witness—arriving at the conclusion that the number of those who are competent to speak on the point *ex cathedra* is far smaller than the speakers fancy. But this must be for some future day; our present task being merely to set right a slight misinterpretation.

On Thursday, Mdle. Lind appeared in 'La Sonnambula'—her favourite part in Germany, and of which our correspondent of last autumn enabled us to speak. Her success, it needs hardly be told, was brilliant. We shall enter into details next week. The *Morning Post* mentions 'La Fille du Régiment' as another opera in which Mdle. Lind will shortly appear—subsequently 'Norma.' It is said by the same journal that Mdle. Carlotta Grisi is expected almost immediately.

ROYAL ITALIAN OPERA, COVENT GARDEN.—Things figure by comparison. Though the new opera is not such a novelty as we can accredit for any musical worth,—it being tame, faded, and spiritless, as compared with the great works of the great masters,—measured with Verdi's devices (not to call them inventions) the music of Donizetti's 'Maria di Rohan' sounded fresh and easy in its melody and scientific in the delicacy and variety of its instrumentation. For believe it,—or look to Haydn's works for a proof by contrast, ye who doubt us!—small originality or experience is required to put flutes where bassoons should be, or to overload the score of any air—no matter what the words, what the voice—with janissary instruments. Then the *libretto*, which is an Italian version of 'Un duel sous Cardinal Richelieu,' offers scope to the finest acting:—the situations in the second and third acts being as forcible as those in the 'Lucrezia Borgia,' which have given life and currency to some of the slightest music ever written. And seeing that without dramatic interest an opera can now hardly keep the stage, be its separate musical pieces ever so lovely or carefully written, in the present dearth of greater works we accept 'Maria di Rohan' as an acquisition. The public, too, was of our opinion this day week. The entire part of *De Gondy*, sung by Mdle. Alboni, too short for everyone's wishes, since it merely consists of the taking *ballata* 'Piu non istare all'ozio,' and of the florid *tango* 'Son leggero nell'amore' in the second act—was *encored*.—Mdle. Alboni's personation of the young Cavalier, fresh, *dégagé*, and full of spirit, almost making up a character in the space of two unimportant scenes. Then, Signor Salvi's singing of the music given to *Chalais* got its *encore*, too, in the second act: while Signor Ronconi commanded the stage so effectively in the third as to call down the heartiest applause. With regard to him, we have "a little tediousness" to bestow.—Ever since the days when "Young Italy" as a party began to form what it has called a dramatic school of singing, we have heard from all manner of artists, composers, and amateurs competent to judge, of Signor Ronconi's superiority over most of his contemporaries in power and passion. Rarely, therefore, have we been more blanked than we were during the visit paid by him to England five years ago; when trial after trial only justified us in assuming that the English public "had not heard the whole Ronconi." Since then, we have been perpetually puzzled by no less favourable reports brought by trustworthy witnesses from Paris; so far at variance with our own experiences as to make us curious for another opportunity of judging, owning, the while, to a general distrust, and convinced that an artist who is so capriciously unequal, or so generally imperfect, is, on the whole, more teasing than pleasing to his public. The solution of these protests and qualifications and contradictory opinions came this day week. At the commencement of his part as *Chevreuse*, Signor Ronconi was distressingly flat; and we feared that it was to be "the old tale and often told" of the hoarseness and the apology and those deprecations of the public, &c. &c. As the drama went on, however, the admirable dramatic skill and *finesse* shown by Signor Ronconi—who has to contend against not merely a grating and uncertain voice, but a singularly mean presence also—gradually drew us into his power, with the rest of the audience; and, ere he reached the great scene of the third act, either his intonation had recovered itself or his consummate acting made us forget the fault. As expressive singing, nothing has been more intense in conception or finer in finish (natural defects allowed for) since Rubini's time; while as a piece of tragedy at once subtle and fearful—the tragedy of Court Life, where the Nobleman's breeding gives by its very polish the crowning agony to doubt and jealousy and vengeance—we remember nothing which ranks higher in point of Art and Nature. The manner in which he compels his faithless wife to seat herself—the wither-

ing scorn of his irony—the vehemence of suppressed fury with which he delivers the passage,

Sull'uscio tornando lo sguardo fuggiamo,
(absurdly repeated twice by the *maestro*)—and his look and gesture when *Chalais* appears on the threshold of the secret door—are paragoned on the Italian opera stage only by some of Pasta's most memorable passages, or of those touches by which Lablache, so long as he lasts, will keep hold of the heart. It was curious to see how the audience, at first careless, if not disdainful, became wrought up to attention and enthusiasm. Both the *largo* and *cabaletta* of Signor Ronconi's *aria* were *encored*. We have said less of the music than is our wont, because such acting would save an opera ten times weaker than 'Maria di Rohan.' It will be repeated, it is announced, with a change much for the better.—Madame Grisi in the place of Madame Ronconi; that lady's resignation of the part rendering unnecessary all comment on the *Maria* of Saturday last. The work went with the smoothness and finish of an old performance. The dresses and scenery were rich and effective: and the success was complete, though not what it may be on future representations, with the cast thus strengthened.

PRINCESS'S.—Mrs. Butler has appeared at this theatre as *Mrs. Beverley*—and also as *Mariana*, in Mr. Knowles's popular 'Tale of Mantua.' To the former character the actress gave a pathos and dignity to which of late years the British stage has been a stranger,—a result to which her sustained elocution and artistic treatment greatly contributed. The part of 'the Wife' Mrs. Butler assumed on Wednesday for the first time: it therefore demands special attention. Of Mr. Knowles's later heroines *Mariana* is the least effective:—indeed, we have been disappointed in every actress by whom it has been undertaken. None ever made the most of the character. One and all missed even obvious points of by-play and incidental situation. Mrs. Butler missed nothing. By the elaboration of her style she brought out every shade of meaning in the text, and gave to it appropriate gesture and action. The suppressed emotion with which she tells her tale in the first act—the desperation with which she pleads her cause in the second—the interest with which she listens to the praises of her native land in the third—were carefully and skillfully indicated. Her scenes with the Curate were fully developed; and the mental action while the Duke proposed flight was so strongly marked that the dullest could scarcely fail to perceive the drift. In her last act she was less great—hurried and uncertain. With this exception, however, we felt that justice had been done to the part; and yet, after all, that it was nearly as unsatisfactory as ever in its general impression.—Mr. Creswick's *St. Pierre* deserves high praise. In the scene where he extorts the Duke's confession he won a deserved triumph. His acting was remarkable for both truth and force.

SADLER'S WELLS.—'The Stranger' was performed at this theatre on last Monday and Tuesday. Miss Addison appeared in the character of *Mrs. Haller*; and enacted it in a graceful and touching manner. 'The Tempest' yet continues its attractions;—the *Calliban* of Mr. G. Bennett, indeed, increasing in interest.

MUSICAL AND DRAMATIC GOSSIP.—Our contemporaries tell us that an autumn season of operas in English is in contemplation at Covent Garden; for which Madame Viardot Garcia has already "signed." An entertainment with such a main pillar of strength, if liberally carried out, cannot fail to be welcome during the early winter.—We observe that the Lady has been closing her engagement at Berlin with a triumph in the 'Iphigenia in Tauris' of Gluck.

Among the announcements of what "à la mode Germanorum" might be styled this "music-full season," Mr. Rophino Lacy's prospectus of what he calls "Handelian Operatic Concerts" has a certain character and attractiveness. It promises us four entertainments, devoted to selections from 'The Giant's' operas—the principal parts in which are to be sung by Miss Delcy, Miss M. B. Hawes, Mr. Manvers, and Mr. Phillips. The programme goes too far in declaring Handel's opera music "unknown to the present generation:" since Mr. Lacy must be as well aware as any of his public, that the Composer—whose

prodigal fancy was but equalled by his thriftiness in turning everything to account—used for sacred purposes, in the oratorios written after his popularity as a stage-composer had passed away, some of the best airs and duets which had done duty in a secular form. Nevertheless, if the selections be honourably treated—which, of course, means the music sung as written—they cannot fail to be interesting; though how far they may be profitable, as captivating our hurried and hurrying spring throng of entertainment seekers, is another question.

The newest wonder of the pianoforte, M. Willmers of Copenhagen, is now here; and, we are told, intends to give a *Matinée* at Willis's Rooms, next Monday—to introduce himself to the English profession, previously to presenting himself to the general public.

Another chapter in the Lind Romance may be about to open, for, aught the Sybils can tell. We are informed that M. Léon Pillet, of the *Académie*, anxious to obtain the renewal of his lease, and M. Duponchel, the ex-manager, no less anxious to regain his old heritage, are coming hither (if not positively come) to "beg, pray, and push" against each other in the vain hope of beguiling Mlle. Lind to the Grand Opera. Such a *coup* would be doubly brilliant; inasmuch as it would probably at once put a term to the backwardness of M. Meyerbeer. Meanwhile, we are also informed that Madame Stoltz is about to try England.

A merry book might be made just now entitled 'The Actresses at Law.' To say nothing of the "great Lind case," we have been hearing, within the week, of a trial betwixt Mlle. Carlotta Grisi and M. Léon Pillet, which has ended in his being cast for heavy damages. That unlucky lady, too, Mlle. Araldi, of the *Odéon*, has been just trying a question of forfeiture against her manager—whom she had displeased by appearing before the curtain on being called for, contrary to his wishes. She was fined accordingly, and her engagement declared to be at an end. On applying to the "Tribunal de Commerce" to force M. Vizenini to complete it, Mlle. Araldi was non-suited.

It is not long since we called attention to the history of Beethoven's Symphony in minor, accounting for the two redundant bars in the *scherzo*. With regard to the same master's *Pastorale*, M. Fétis notes, not a correction, but a coincidence in the last number of the *Gazette Musicale*, worth laying up among the "Curiosities of Music." "An organist of some merit," says he, "by name Knuth, who died at Biebrach, in 1817, had published, at Darmstadt, in 1794, a grand organ piece, entitled 'Joy of Shepherds interrupted by a Storm,' which he subsequently turned into a symphony,—published at Ulm in 1802. Among some purchases which I made in Germany some years ago, I found this symphony; and my astonishment was extreme to discover in it the plan exactly developed by Beethoven in his *Pastoral* Symphony. The first movement is the gentle joy which 'the pleasures of the plains' excite—the second, the feeding of the flocks and herds and the murmur of the brook—the third, the dance interrupted by the storm—then the return of fair weather and gladness."

With regard to the above curious fact, we have but to observe that the pleasure and surprise of such a *trouville* as is here mentioned are apt to mislead persons less ingenious and enthusiastic than M. Fétis, even to the point of tracing distinct likenesses where, in reality, hardly recognizable outlines exist; and these are, that a republication of the Ulm score would be most welcome to all musical inquirers—as enabling us to judge for ourselves. Still, so unbounded is our trust in the vagaries of human invention, and so many curious experiences could each one recall within the range of his own personal knowledge, that "plagiarism" is a word which every honest man will hesitate to use with regard to a great and sincere artist. Something of definiteness is added to a very curious anecdote by the fact that the *Pastoral* Symphony was not produced till some five years later.

We may add the names of MM. Auber and Spontini to the list of those whom we last week mentioned as having been included in the decorations bestowed on the occasion of the birthday of the King of the French—the former having been appointed Commander, and the latter Officer, of the Legion of Honour.

1847

MISCELLANEA May 15

Miss Martineau on Egypt.—One impression has taken me by surprise. I used to wonder, and always did till now, at that stupidity of the Israelites which so angered their leader,—their pining after Egypt, after finding it impossible to live there. It was inconceivable how they could long to go back to a place of such cruel oppression, for the sake of anything it could give. I now wonder no longer, having seen and felt the Desert, and knowing the charms of the valley of the Nile. One evening lately, just at sunset, the scene struck upon my heart, oppressing it with the sense of beauty. A village was beside an extensive grove of palms, which sprang from out of the thickest and richest clover to the height of eighty feet. Their tops waved gently in the soft breeze which ruffled the surface of a blue pond lying among grassy shores. There were golden lights and sharp shadows among the banks where a stream had lately made its way. The yellow sand-hills of the desert just showed themselves between the stems of the more scattered palms. Within view were some carefully tilled fields, with strong wheat, lupins, and purple bean blossoms; and some melon and cucumber patches were not far off. Cattle were tethered beside the houses; and on a bank near sat an old woman and a boy and girl, basking in the last rays of the sun with evident enjoyment, though the magical colouring given by an Egyptian atmosphere could not be so striking as to English eyes. But what must it have been in the memory of the Israelites, wandering in the Desert where there is no colour except at sunrise and sunset, but only glare—parched rocks and choking dust or sand! I will not attempt now, for no one has ever succeeded in such an attempt, to convey any impression of the appalling dreariness of the depths of the Desert. I can only say that when it rose up before me in contrast with that nook of a valley at sunset, I at last understood the surrender of heart and reason on the part of the Israelites; and could sympathize in their forgetfulness of their past woes—in their pining for verdure and streams, for shade and good food, and for a perpetual sight of the adored river, instead of the hateful sands which hemmed them in whichever way they turned.

English Authors and American Publishers.—We had occasion to speak lately in terms of unqualified praise of a biography of Jeremy Taylor by the Rev. R. Aris Willmott. A New York paper, the *Literary World*, the last number of which has just reached us, contains an elaborate review of Mr. Willmott's work, in which we are pleased to recognize a full appreciation of its merits. It is with a feeling of mortification, if not of disgust, that we find in the same paper in which the review appears an announcement that Messrs. Wiley & Putnam will publish immediately 'Jeremy Taylor, a Biography, by the Rev. R. A. Willmott.' With no copyright to pay for, a cheap reprint of Mr. Willmott's work will circulate through every district of the States; and though he may rejoice that the high character and exemplary virtues of one of the best of English bishops are thus made known to thousands who would otherwise have probably never heard his name, he must have all the sweetness of temper of his hero if he can view with complacency the large profits which the American publishers are making at the expense of his labour and tasteful scholarship.—*Times*.

The Gold Mines of the Ural Mountains.—The constantly increasing productiveness of these mines renders them a matter of considerable interest. They were first worked in 1819; their existence having been previously proved by the presence of considerable quantities of gold in the sand of the Ural rivers. In that year upwards of 1,600lb. weight of the metal was procured. This quantity has been steadily increasing during every succeeding year; and in 1846 amounted to more than 68,880lb. weight, which would be worth, at 50l. per lb., 3,444,000l. The total weight obtained since 1819, is 573,400lb.; which, at 50l. per lb., would be worth 28,670,000l. This amount includes the produce of certain Siberian mines, as well as those of the Ural mountains, and the quantity obtained by washing the sand of the Ural rivers.—*Allgemeine Zeitung*.

TO CORRESPONDENTS.—S. T. C.—W. A.—H. M.—H. W. H.—Rev. J. G. A.—"One of the Delegates"—D. W.—L. S.—A. C.—R. H.—received.

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